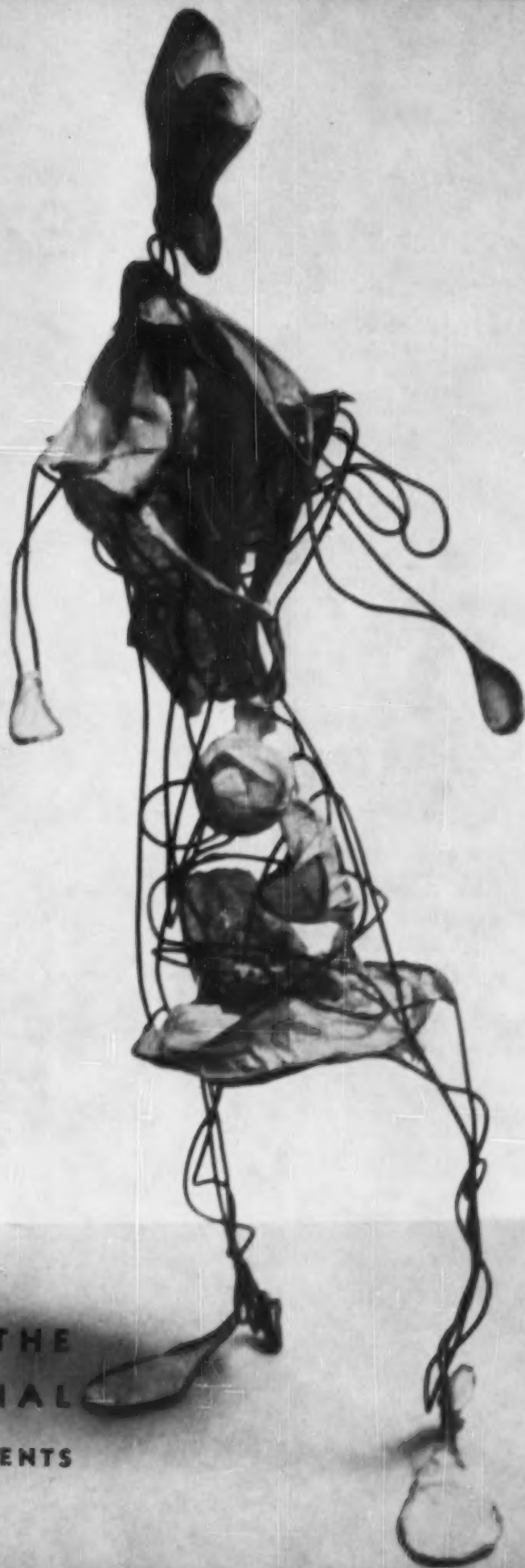


# SCHOOL ARTS

MAY 1961

WIRE FIGURE WITH ACCENTS OF COLORED TISSUE PAPER FROM THE ARTICLE BY MARGUERITE D. CAMPBELL IN THIS ISSUE

ART AND THE  
EXCEPTIONAL  
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# SCHOOL ARTS

## the art education magazine

VOLUME 60, NUMBER 9 / MAY 1961

Cover, a sensitively-shaped wire figure, with accents of colored tissue paper, from the article by Marjorie D. Campbell on page 3.

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## using this issue

Everybody is exceptional, and nobody is normal. All of us, and all of our children, have both assets and handicaps. While a number of the articles in this issue are devoted to some aspect of art for the exceptional child, and will be of special interest to those in that area, these articles should help all teachers who have pupils with problems. We have two fine articles on drawing with wire, pages 3 and 29. There are short articles on nature collages, children as teachers, bugs in fourth grade, a mosaic mascot, design, clay earrings, telling stories in clay, and so on. Julia Schwartz discusses the senior high school program, while Alice Baumgarner suggests helps for the very young child. Don't miss the other regular features. The editor compares the school of the future with an automatic laundry, page 52.

## NEWS DIGEST

**Art Camps and Workshops Announced** An art camp, with the emphasis on drawing and painting will be held at the scenic Franklinville college camp under the auspices of the State College of Education, Buffalo, New York. The three-week workshop is open to anyone, regardless of residence, and carries both undergraduate and graduate credit. Housing, meals, and tuition are included in the \$120.00 fee. The dates are July 3-21. Those interested should write to Professor Eugene Dakin at the college before May 30. The University of Rhode Island will have its seventeenth annual art workshop by the sea, July 3 to August 11. For a

brochure, write to Professor J. L. Cain, University of Rhode Island, Kingston, Rhode Island. Students may come for any length of time, with one to six credits available. The eighth annual workshops in creative art education will be held by Rutgers, the State University, New Brunswick, New Jersey, in two sessions, July 5 to 22, and July 24 to August 11. Marion Quin Dix, director of art education for the public schools of Elizabeth, continues as director of the workshops. Each workshop carries three graduate or undergraduate credits. Write to University for details.

**Summer Art Tours Are Planned** Western Illinois University, Macomb, Illinois, will offer a field study tour to Mexico. College credit is available and the tour is open to anyone regardless of art background. For details write Clifford C. Loomer, head, department of art. Art Tours to Japan and Europe will be included in the summer program, University of Rhode Island. For information, write to the department of art at the University, Kingston, Rhode Island.

**High School Workshops Scheduled** Ohio State University will conduct a six-day intensive workshop for high school students recommended by their art teachers from June 11 to June 17. A fee of \$45.00 will cover room on the campus, board, and art materials. Deadline for application and payment of fees is May 15. Address Charles Goodwin, 108 N. Oval Drive, Ohio State University, Columbus 10, Ohio. The State College of Education, Buffalo, will sponsor a high school art workshop from July 11 to July 21, using facilities of the college. Regular staff members will be instructors, including professors Joseph Bolinsky, who will teach sculpture; George O'Connell, painting, drawing, and graphics; and Jean Delius, ceramics. The cost of \$75.00 includes room, board, and art materials. Applications and examples of work should be submitted by May 30. Write to Shirley Kassman, director of the workshop, at the college.

**N.Y.U. Scholarship Painting Workshop** The School of Education, New York University will offer its fifth annual tuition-free workshop for gifted high school art students during the 1961-62 academic year, under the direction of Associate Professor Robert Kaupelis. A group of twenty students will be selected for the classes which meet on late Wednesday afternoons during the year. Facilities of the Washington Square art education department will be used.

**Creative Arts Group Has a Director** Gloria Coville has been designated director of the West Orange, New Jersey Creative Arts Group. Current registration is over 200.

**The new Fine Arts building of the University of Missouri** was seen for the first time by members of the Missouri Art Education Association who had their annual conference on the campus. Built at a cost of \$1,800,000, the new brick building houses the departments of music, drama, and art.



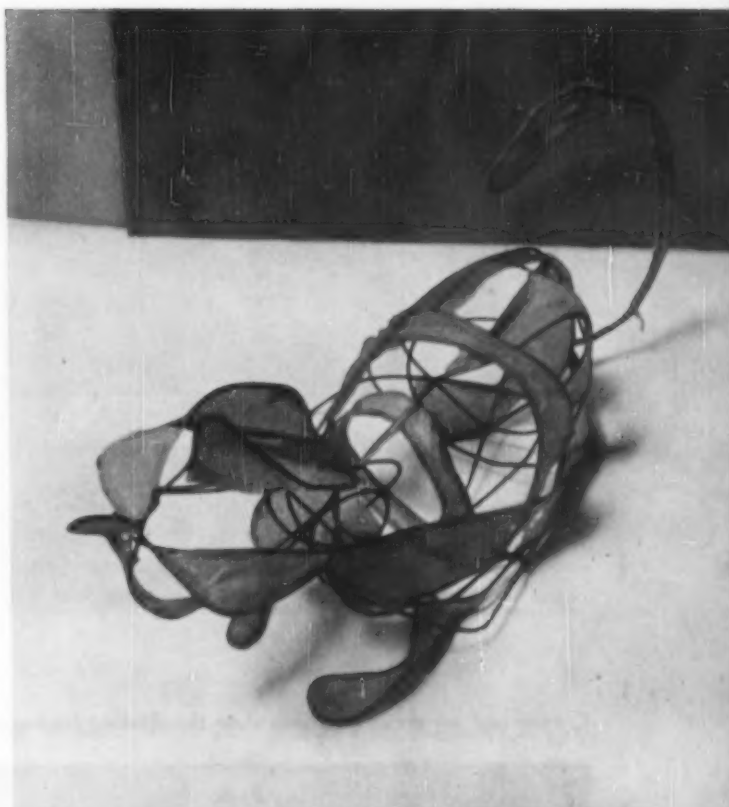


*Drawing with wire can give students an opportunity to expand their concepts of space and open up new possibilities for expression. These students found working with wire stimulated their creative work.*

**Marjorie D. Campbell**

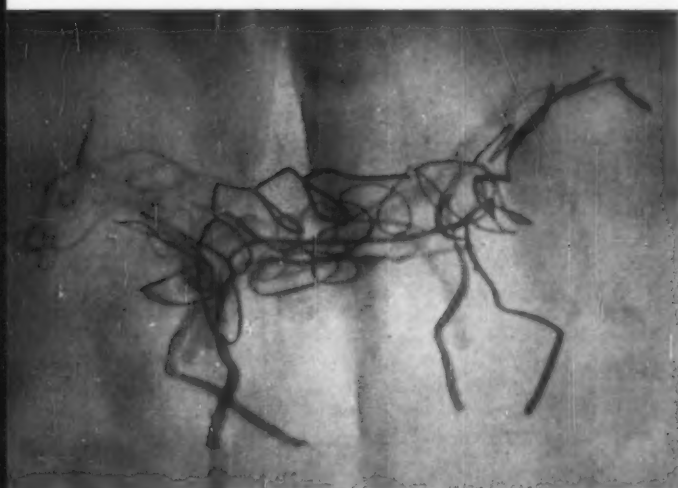
Our "drawings with wire" are prefaced by playful drawing experiences, with a dark crayon or a felt-nib pen traveling over the paper in a free-flowing, continuous movement from one part to another of a real or imagined form until the volumes are felt and understood. Whether the model be a classmate posed atop a table or an imaginary "creature" (fish, fowl, animal, and so on) conjured up for the occasion, the motivation-commentary might go much like this:

"Let's approach drawing in a different manner than we are accustomed to doing—think of what you will be doing as a game! The first few times I will 'talk you around.' You listen and move your crayon along the path suggested. Place your crayon or pen on the page, keeping it there at all times, and begin to move from the part of the figure you've chosen to describe first—*up* and *down* and *around* the form to an adjacent part of the figure. As you draw



*Above, this sleeping cat is described by a sensitive use of wire and space accented by colored, translucent paper.*

## **DRAWING WITH WIRE, AID TO FEELING**

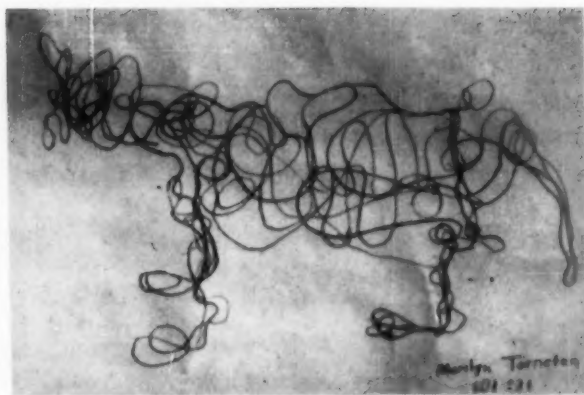
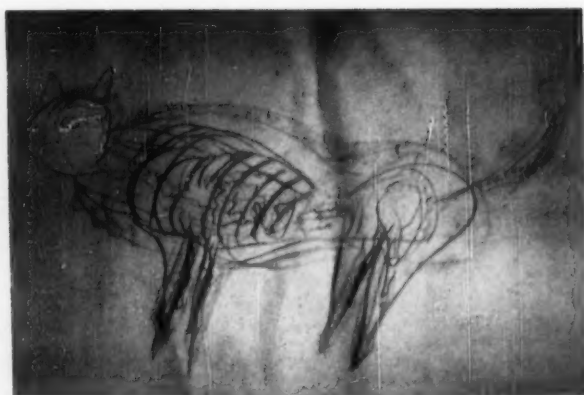


ALL PHOTOGRAPHS BY ED HARRIS

imagine that you can travel right through the model. Go *in through* the model, define the viscera, continue *up* the spine, *out* and *down* along the length of the legs, *around* and *over* their surface, *back* to the hips, *push through* to the unseen back-view, *up* the back, *out through* the chest, now *down* to the other foot, etc. Do not stop until your searching line has described the total form with clarity and brevity. Since your crayon moves constantly and spontaneously you will come to the end of a drawing more rapidly than in the past. Once you conclude a drawing try another from a new position—draw, draw, draw. . . ."

After the students have been working for fifteen minutes or more I draw their attention to the fact that the drawings

*Left, this crayon drawing was one of a number of quick, spontaneous drawings which preceded actual work with wire.*

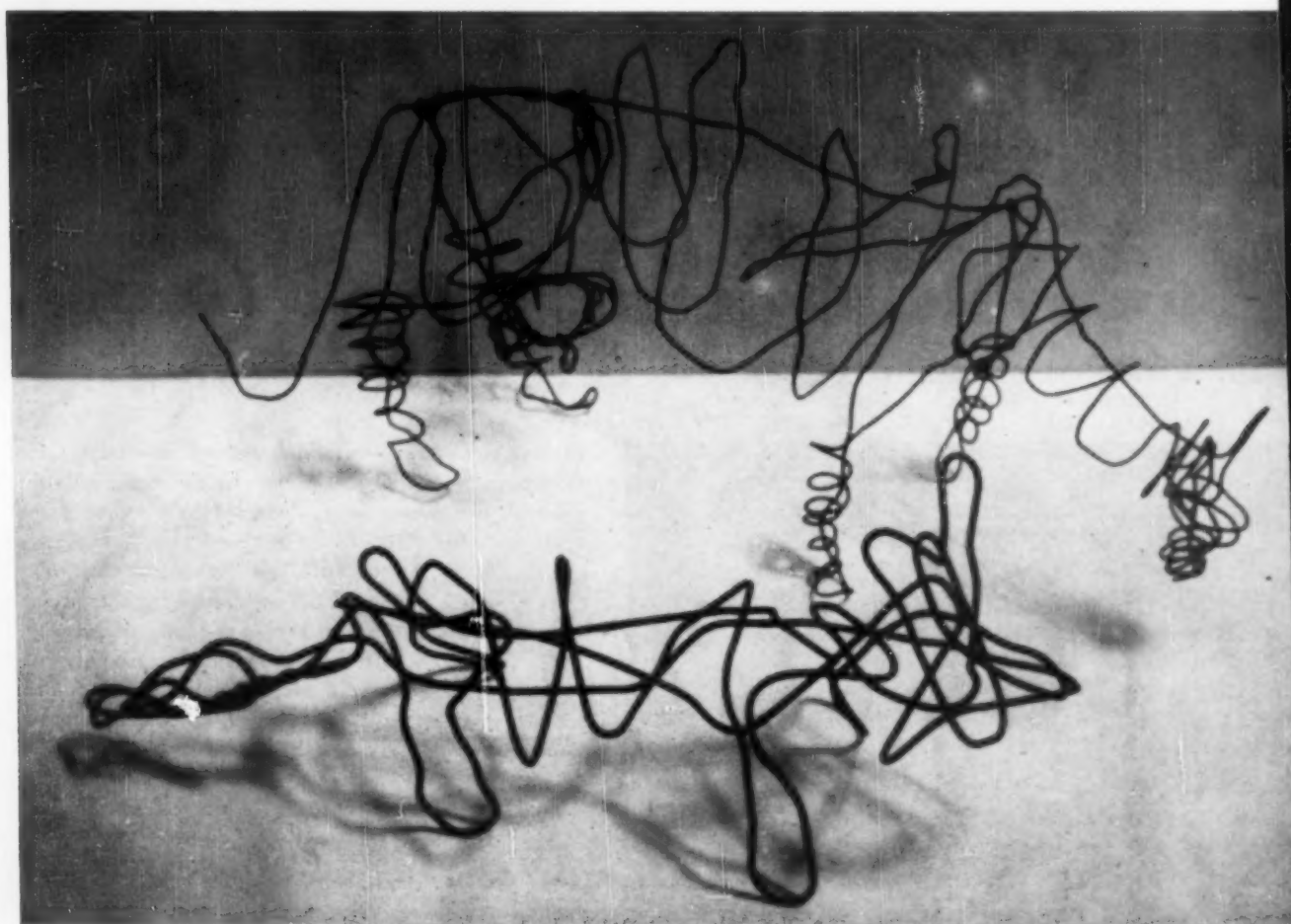


do not look like studies that they have made in the past. I ask them to look more closely at their work; to note that the drawings reveal much more knowledge and understanding in terms of the three-dimensional forms they were ob-

serving. "You have drawn your 'understanding' right into the shapes as you felt your way in, out and around them."

After a class period of working in this manner, "drawing with wire," an excursion into the realms of three-dimensional

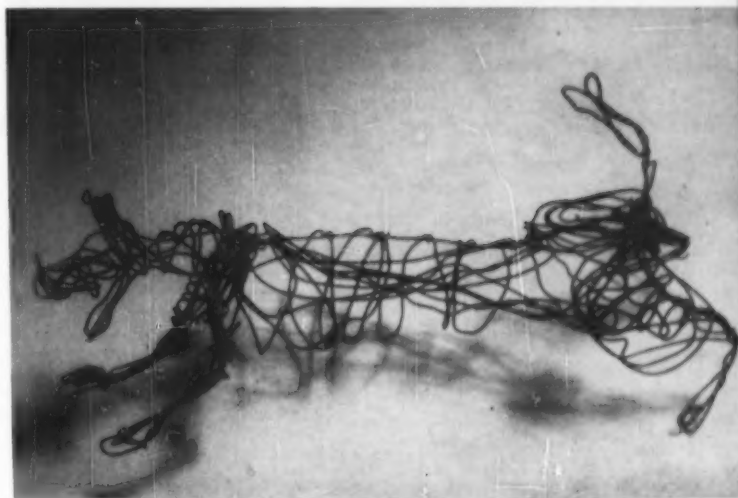
*Crayon and ink drawings above show the thinking-feeling process which prepared students for creating with wire, below.*



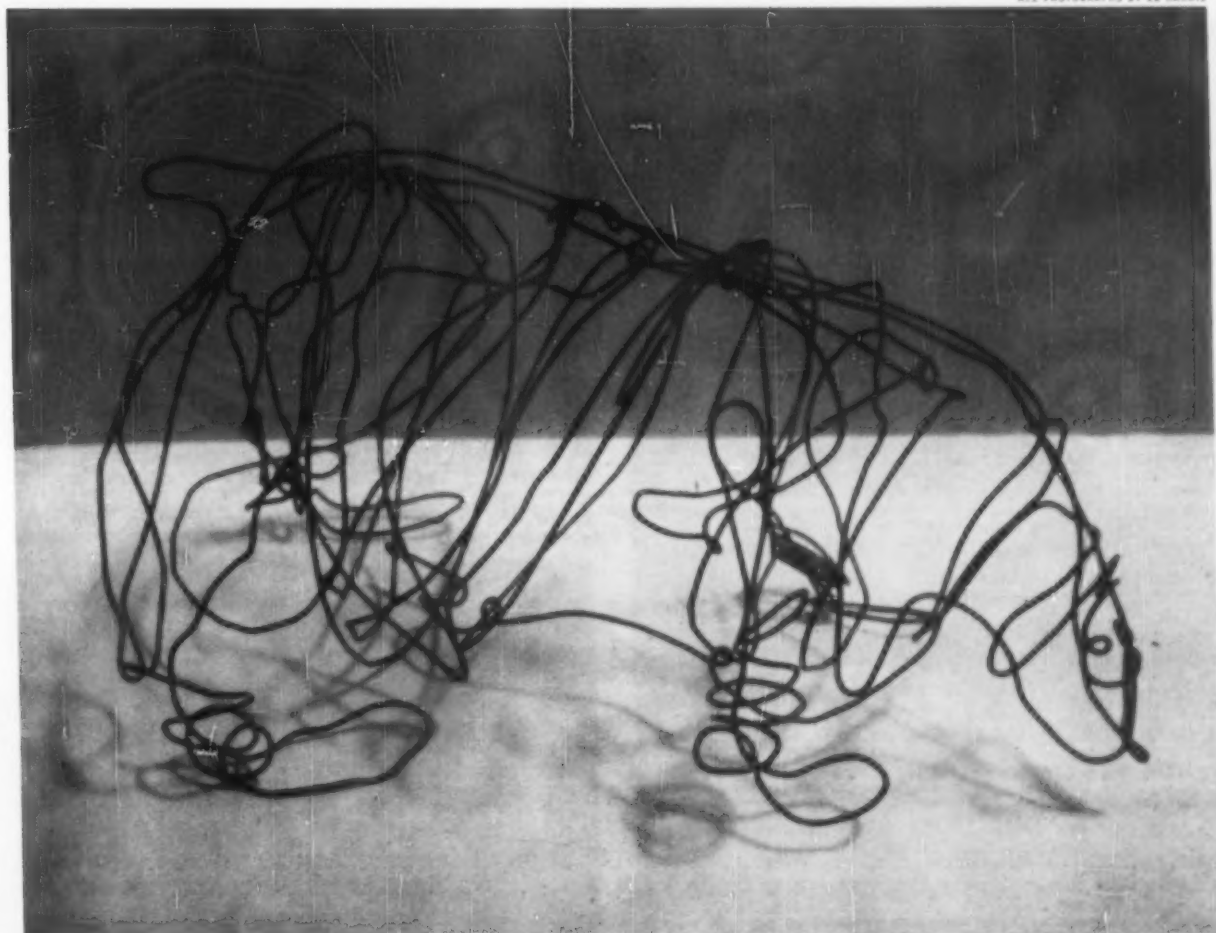
experience follows as naturally as night and day. For the crayon or felt-nib pen a continuous length of pliable stove-pipe or binder's wire is substituted. The length is determined by the choice of type of wire, shorter lengths being used for binder's wire than the "fine-line" stove-pipe variety. The size of the sculpture being formed of wire is relative to the gauge of the material used. Most of the wire sculpture illustrated was developed from lengths of wire approximately eight to ten feet in length.

If a day or more intervenes between the drawing experience and the work with wire, the students take out their drawings of the earlier session and trace the movements of the crayon, with a finger retracing the "feeling route" of a previous excursion with line. One such adventure to reinforce the experience and the drawings are put away, and the students are ready to try drawing with wire. To make certain that this project has all of the effectiveness and vitality of a completely new and indelible experience the student's attention is focused upon new themes derived from memory or the imagination. Mental imagery is stimulated

*Below, this spirited wire sculpture form resulted from motivation which tapped student's firsthand knowledge.*

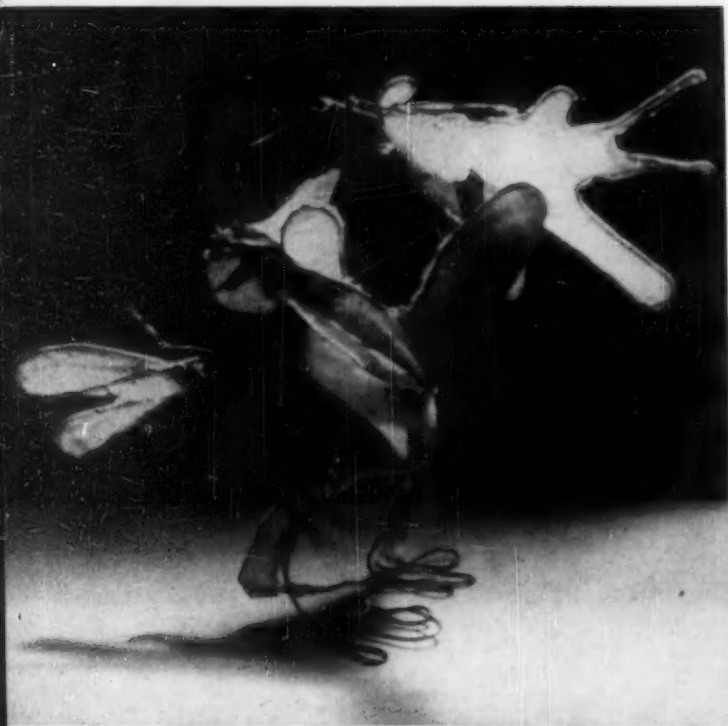


*The power of the bear is expressed with carefully chosen and felt volumes. Work done at Iowa State Teachers College.*

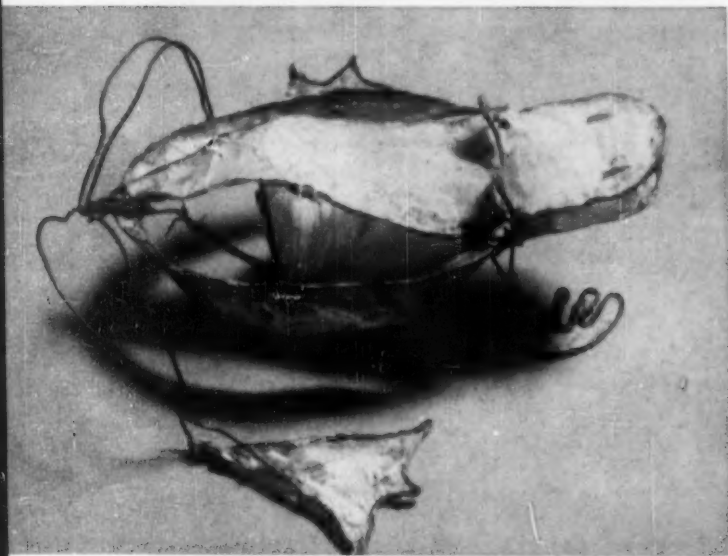


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*Imaginative rooster, above, and frog, below, show results of direct and uncomplicated handling of these materials.*



by references to general topics—farm animals, chickens, birds, insects, people in groups of one or more, etc. The recommendation is made that they select the subject matter most familiar to them in terms of real experience.

Once the work has begun I make a point to verbally prod the students with provocative descriptive phrases which

stimulate their thinking-feeling reactions as they create. "The tense, crouched and snarling dog; the staccato pecking of the hen; the stolid, immobile, tail-switching, cud-chewing Holstein; the stubborn, bucking bronco rearing high on his legs." These verbal stimulants grow out of the beginnings that I see emerging in the individual student's work. They serve as inspiration for those who need a special degree of motivation. As the wire is woven in and about during the search for the concise form and unique spirit of the idea being developed, the student's attention is constantly directed to the lines and shapes they are creating. To discourage the formation of overelaborate, weak or meaningless shapes a suggestion is made that the students paste colored tissue paper over the shapes that they question. When the area covered by paper appears uninteresting the paper is removed and the shapes re-formed. They see for themselves that every wire line and space needs to be as sensitively handled as any other section in order that the piece of sculpture achieve the unity that is our goal. In this way "bed-spring coil" shapes and superfluous bending and twisting of the wire are avoided.

Out of this "shape-testing" use of colored tissue paper came the purposeful usage of the material to develop three-dimensional transparencies. Since the wire forms permitted us to see in and around and through them, it followed that these "space-volumes" might be made even more exciting and forceful by the thoughtful placement of transparent color at strategic intervals. The experiences described have been carried out in college classes for future teachers but, as I point out to my students, each project can be easily adapted to the upper elementary or secondary student's way of thinking and serve as a powerful stimulant to the children's basic creative drives. The spontaneous "thinking-feeling" aspect of the adventures with line and wire serve to reinforce the children's natural play approach to creativity.

Marjorie D. Campbell is assistant professor of art, Iowa State Teachers College, Cedar Falls, Iowa. Soft wire that stays put is safer, better for drawing than springy types.

*Below, the idea of "bull" expressed forcefully with wire.*





Robert Henkes

*The art teacher should not attempt to analyze the work of a child and invade the realm of psychiatry. If he suspects disturbances, he should consult with the school psychiatrist or a professional counselor.*

## Art and the professional guidance counselor

Since every child is endowed with the artistic impulse, and the need to express it, the withholding of an exigent need of this nature could force such instinctive urges through undesirable and destructive channels, resulting in discordance directed toward society. In such a picture, it would seem that the guidance director needs the assistance of the art educator, not only in cases which are evident, but also in disturbances which are apparently non-existent. The guidance counselor should know the implications of a disorganized painting, such as the lack of balance, disunity, overcrowdedness, and emptiness, which implies or reveals an actuality or a dream.

An art expression (that is not directed) portrays the inner feelings of the child, which stem from irregularities of the vibrated energies; that is, the directness or the hesitancy of the approach to an idea. For example, if a child exerts his feelings into an outward expression, the immediacy of his approach may indicate the strength of his feelings, or the strength of his need for expression. A hesitancy in his approach could reveal an instability in his mental or physical makeup, either due to frustrations, self-consciousness or a fear of ridicule or non-acknowledgement of his fellow students. Unmistakingly, both hesitancy and directness of purpose could be present within the same expressional form, but the fact that such inconsistencies exist, reveals that insecurities also exist.

Although the display of inhibitions in an art form may release the individual temporarily from frustrations, newly motivated stimuli often penetrate his makeup to cause other and perhaps more extreme forms of frustrations. For example, the lack of love displayed by the child in the form of a painting may cause a greater inhibition; that of the knowledge that others may learn that he lacks maternal love. Of course, this can be disguised in the expression itself, but the child still realizes the possibility. The emotional traits of love or hatred exist in each individual and almost invariably a check-up would prove that children speak the truth in their picturizations.

All cultures express life through its desires, hopes, and fears. Artistic expression interprets human life, and reveals truth in the same manner. Art is truth when it emerges from life, deals with life, expresses life, and embraces life. It becomes an untruth when purposes are directed toward a duplication or copy of nature, or are otherwise controlled.



*Above, aggressive behavior child reveals inner loneliness.*

*Below, recessive child releases tensions in bold approach.*



Children commonly feel that art stems from the ability to draw and paint realistically. This is unfortunate, because this misconception is often rooted in the type of teaching still prevalent in some of our schools. While it evidently retards the spiritual and mental growth of the child, it may prove more harmful to those children who lack a sound adjustment to a school situation. For when art is taught as routine, it limits spontaneous and creative expression and forces the child into the area of stereotyped reproductions, which, in turn, encourages regression, or at most, stagnancy.

In the use of art with behavior problem children, it is extremely difficult for the teachers to acquire an artistic expression from children already conditioned by standards of behavior imposed by the home and the school. Frequently, childhood maladjustments disguise themselves in a general classroom situation, and we teachers know that a recessive child can remain unnoticed under the misconception of what constitutes a "good" child. On the other hand, a child with compulsive tendencies may satisfy certain school regulations, but generally it is easier to detect the more obvious actions of compulsion which are no less serious than recessive behavior.

In attempting to have problem children express their innermost ideas and emotions in the form of a painting, it is necessary to convince them that their interpretation of their environment is worth expressing. Such children possess the tendency to under-evaluate their work, because they honestly feel that their picturizations do not measure up to a scientific or realistic portrayal. When the child reveals

signs of overcoming his inhibitions and is able to express his fears and wishes through drawing and painting, he is revealing his personality through the language of symbols, and the art teacher and guidance counselor must be ready to assist at given moments in order to maintain the creative desire.

For example, an aggressive child in expressing an idea may reveal a strong and direct portrayal. Such a portrayal must be encouraged, for with continued expression of this nature the aggressive behavior may subside, while slowly the obvious behavior of aggressiveness takes the form of art expression. So it is also true with the recessive type of behavior child. More encouragement may be needed, but once the expression is revealed and accepted, the child gains confidence, and eventually the expression becomes more direct. Consequently, less hesitancy in approach confirms the belief that all children need an emotional outlet of this nature.

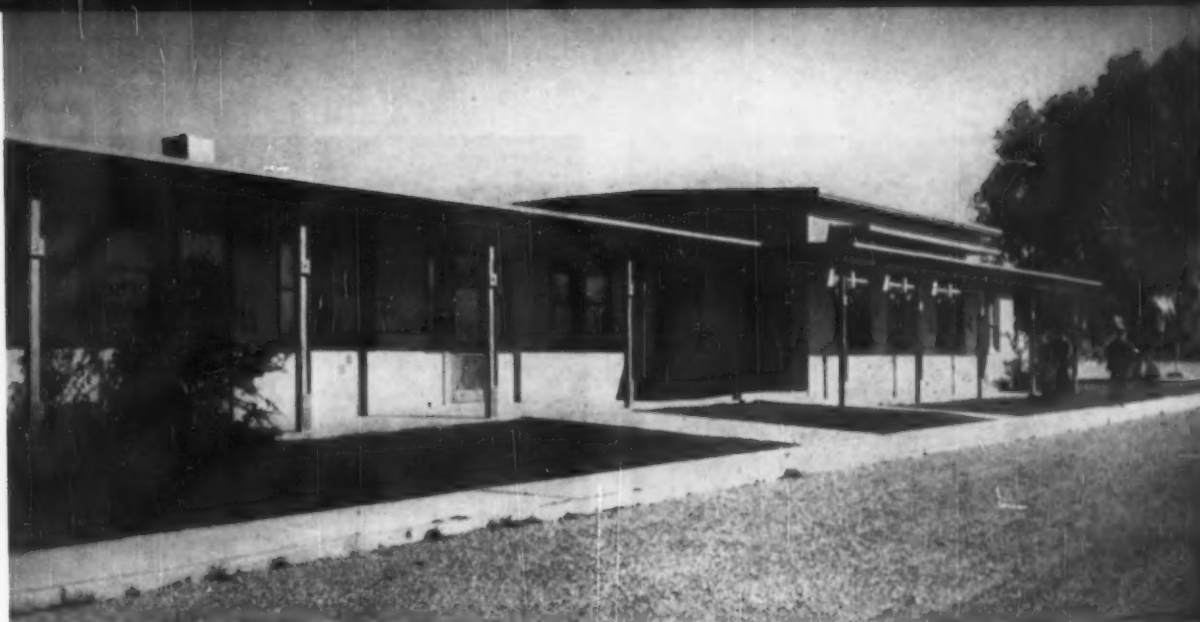
It is essential that cooperation exists between the art educator and the guidance counselor. The art teacher must realize that the fields of psychology and philosophy are intrinsically related to the guidance area, helping the trained counselor to learn about personal and social problems of the child. Since art is a language of symbols, it frequently reveals knowledge which cannot be revealed in verbal or written form. But, since both oral and written techniques are used in the counseling process, the addition of art expression to the established approaches will further the search into the mental and spiritual makeup of the child; which, in turn, may lead to eventual solution of behavior problems.

The paintings accompanying this article reveal a strong feeling of natural design and a personal expression of color. In most instances, recessive children exhibit greater freedom in the expression of an idea but only if the art educator is sympathetic and understanding of the problems of these children. Furthermore, the art teacher must realize the purpose and value of art in relation to the spiritual and mental growth of children. Recessive children must be free to express, and not be compelled or expected to adhere to the rules which govern painting. The expression is one of intuition, in which color and composition are expressed instinctively and directly. This evolves only through a creative atmosphere which enables the child to loose himself from general routine practices of school situations. The art educator and the counselor must realize that the stereotype responses to life, as revealed in the child's work, are tremendous factors in the counseling process. Some art educators refer to stereotype symbols as clichés, which I think is unfortunate since it denotes a reaction of evasion. If we realize that these "so-called" clichés are regressive forms of behavior transferred into expressional forms which need immediate attention, a more healthy approach to the solution of the problems of recessive children will be established.

Robert Henkes teaches art at Hillside Junior High School in Kalamazoo, Michigan. Works shown are by his students.

*Below, dream painting of girls jumping rope was done by girl who could not participate in activity because of a handicap. Analysis should always be done by specialists.*





ALL PHOTOGRAPHS COURTESY TUCSON, ARIZONA PUBLIC SCHOOLS

Above, Jay Howenstine School in Tucson offers educational facilities for exceptional children up to mental age of ten.

## ART IN SPECIAL EDUCATION AT TUCSON

**Phyllis Logan Ahern**

*Opportunities for creative development in the arts should be made available to the exceptional child. Here is dramatic evidence that children in special education programs can benefit from such experience.*

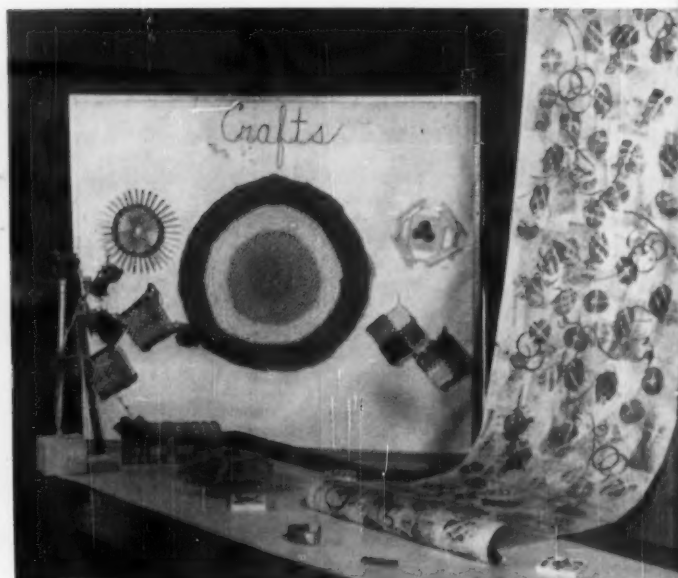
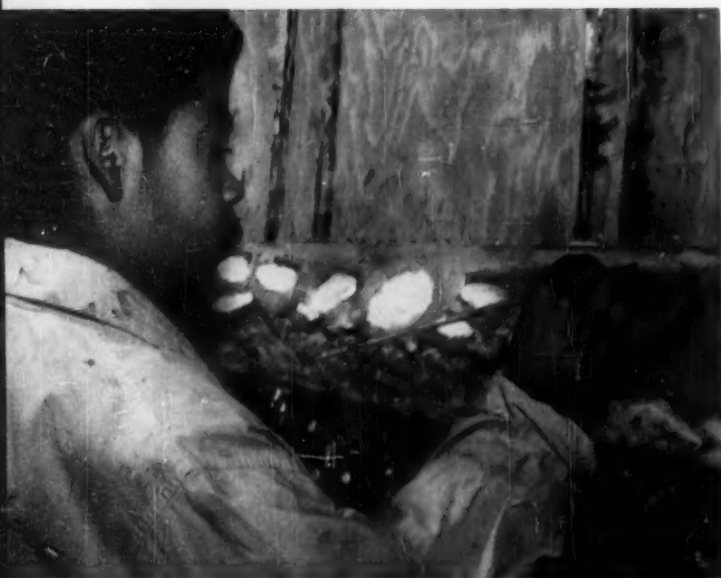
The Indian word *Tucson* to the early settlers on the western trail meant "water (well or spring) at the foot of black mountain." Laura Ganoung, director of special education for the Tucson, Arizona public schools has made it a beacon in the desert for parents of exceptional children. Robert D. Morrow, superintendent of schools, defines exceptional children as those who differ so far from the so-called normal children in physical, emotional, and/or mental ability so as to require special attention in the instructional program, curriculum adjustment, or specialized techniques.

Our special interest in the Tucson program grows out of the importance given to art and the crafts, and more particularly because of the unusual emphasis given to the creative aspects in art. Here every child is encouraged and stimulated in developing his highest creative potential. Art is not just "busy work," but by encouraging individual expression and originality to the maximum of each child's capacity art helps provide a feeling of accomplishment and security that is often denied the handicapped through the methods imposed. The handicapped child needs even more than normal children to find some area where he is recognized as an individual with his own unique forms of expression. In



*Weaving offers opportunity for individual accomplishment.*





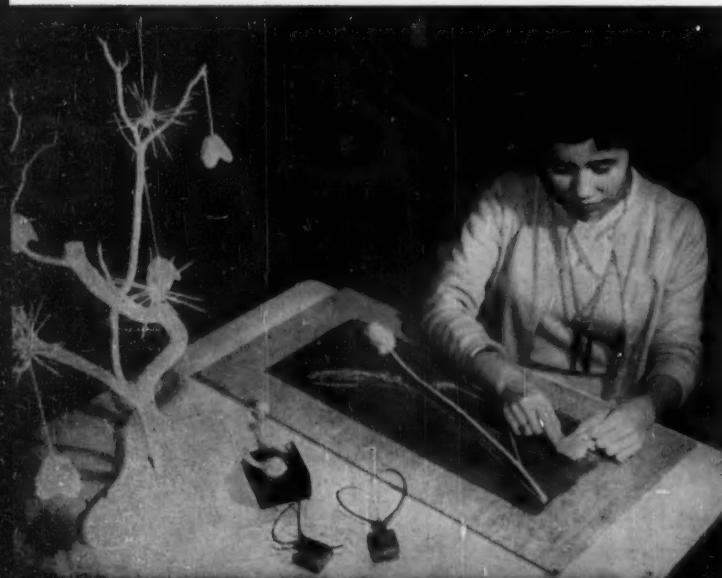
*These pictures show the well-rounded, varied art program which is constantly changing to meet the needs of these children. Oil painting, upper left; crafts, above; graphic design, left; and work with materials taken from nature, lower left, are just a few of the many opportunities for art experience which help these exceptional children grow.*



keeping with this philosophy, the Tucson budget for art materials is very liberal and enables children to work at home as well as at school. A dedicated staff of teachers and administrators service this unique program.

Established nine years ago, enrollment has increased from 291 to 1525. There are twenty-six classes for the mentally retarded, two hospital classes, four classes for the physically handicapped, one class for non-English speaking adolescents, one class for brain-injured emotionally disturbed children, five homebound teachers, six speech correctionists, eight remedial reading teachers, and one helping teacher to assist the director. The department also provides consultation services for mentally superior students, and coordinates educational planning for the deaf and hard of hearing, and the blind and partially sighted, with the Arizona State School. The Jay Howenstine School (for maximum mental age of ten) was developed from an old building given to the school district by the government with certain stipulations.

Other children attend regular schools but in classrooms planned for their own special needs. All mix in playground, lunch, and auditorium sessions except for those sixteen-to-eighteen-year-olds who are segregated at the vocational level because the deviation between this group and others is so much greater. Here the children cook, sew, grow in their own self-contained building. Vegetables are grown and the lawn is mowed. Furniture is built and repaired.





Meals are served. Its choir sings for the community. Attractively-framed animal drawings decorate its hallways. It is a dream come true. Here the exceptional children of Tucson District number one (excluding gifted) govern themselves, compete with other junior high schools in sports, receive awards, hold school dances; all goals emphasizing the total development of the individual to his maximum capacity. Jay Howenstine, in whose honor the school was named, came to Tucson when he retired as national executive director of the Easter Seals Society and inspired the local school program for homebound children. He was a great believer in the arts. This building has atmospheric music by Muzak in all of its rooms. Here even the deaf sing, although they may be limited to only one sound.

There is not much absenteeism in any of the special classrooms. A well-rounded, varied program of art experiences meets the interests and needs of the handicapped and retarded. Whether it is oil or printing ink, busy hands and thinking heads make fun in painting the world around, the cactus in oils or the cactus wren in the mequite with brayer and linoleum. Students design mosaics that are strong in expression and honest—"no patterns," says their teacher. Probably no area of education finds art more meaningful than the people who will use the arts not only as recreation but as vocation. Of 114 children who have "graduated" from Tucson's special education vocational department, 108



*Above, workshop experiences are approached creatively to afford the student an opportunity to continue his creative growth while developing motor coordination and specific skills toward occupational and vocational aptitude. The high financial allotment per student for art material is in recognition of the rich role art plays in their growth.*

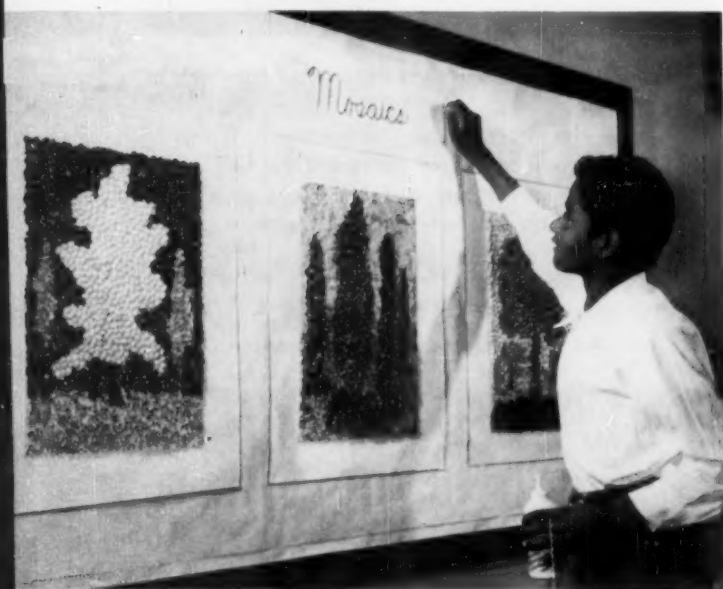
*Below, creative mosaic designs, strong in expression and integrity. Retarded children need not resort to pattern work.*



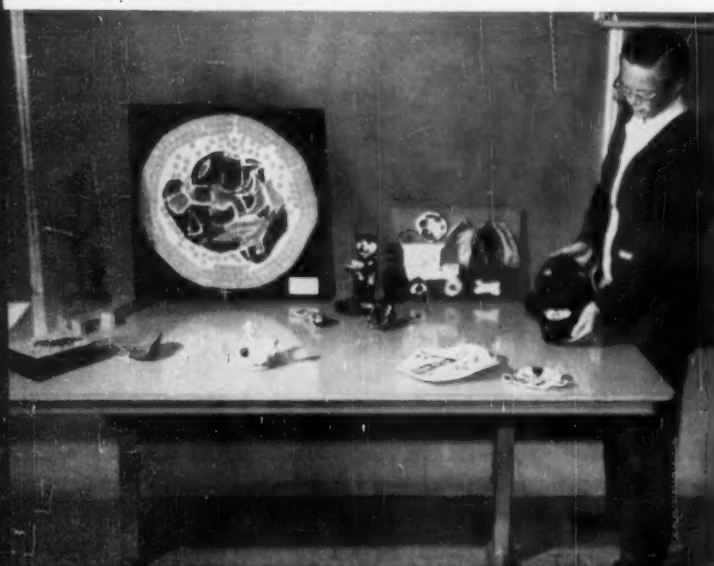


*Left, this mural shows how children can use visual means to gain understanding of different forms of animal life.*

*Below, work with mosaic helps children to develop concepts while offering opportunities for meeting expressive needs.*



*Below, this exciting display is a sample of the kind of creative work exceptional children can do if encouraged.*

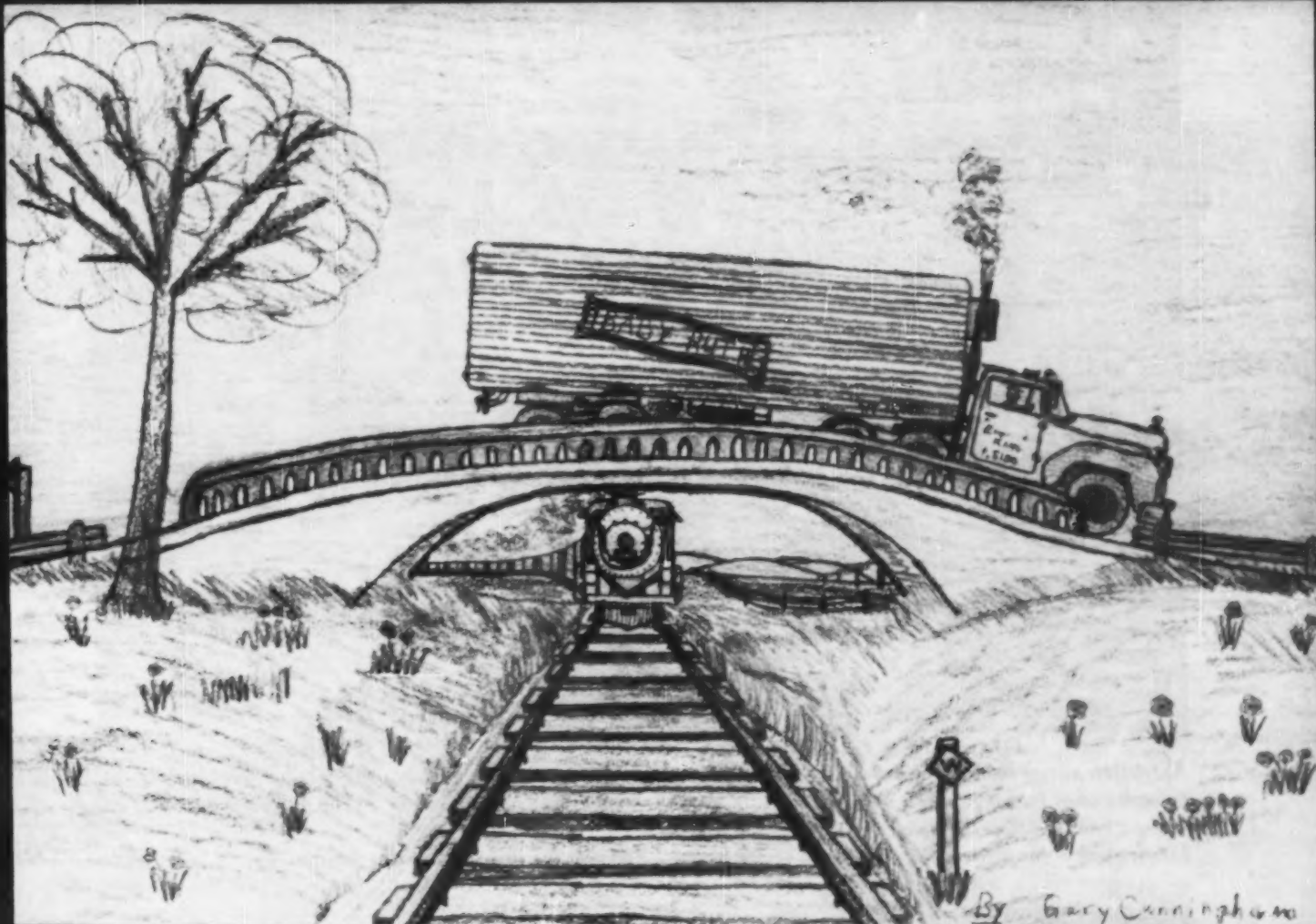


are gainfully employed in the community. Whether they are cook's helpers, flower gardeners, or carpenters' helpers (only a few of their job categories), the use of their hands and minds is of eminence. And art helps them develop confidence.

In the various classes where the handicapped and retarded are cared for, art helps make concrete experiences at all levels of learning more effective. A former art supervisor, Mrs. Eva Cossock, works with the retarded. Her group made the mural illustrated, "Animals on Land—Animals in the Water." Her children in the Miles School find that yarn and plastic make interesting experiments in faces, animals, and simple motifs. Clay makes for a great part of art in the Tucson program. No molds—but everything from tiles (used to decorate the outside of one of the buildings), mosaics, hammock bowls, to you name it—they do it. The children are not frustrated by techniques—a minimum of these keeps them going and working freely. Frequent displays are open to the public, and Mrs. Mary Barea, assistant to the director, reports that the general public as well as parents turn out in numbers for the open houses. Surface weaving, or Swedish weaving if you must, is popular with the older girls in Mrs. Batteau's room. It first started as an occupational craft, now is a recreational one, and may become a vocational possibility for the future.

In making use of resources in the world around us, children prove that they have an innate sense of design as in the illustration of work by students of Mrs. Rust on the advanced junior high level at Doolen School. The beautiful manzanita boughs decorated for Christmas were found by the author, still carefully "saved" in the storage room. Other arts, drama, music, rhythm have an important place in the Tucson program. Creative rhythms bring forth innate cultural responses. The wearing of masks or the transferring of the individual's identity by a costume tends to produce creativity and stimulate imaginative responses that are almost unbelievable. Principal Anna Lawrence mentioned that these contributions are most valuable and exciting. Children with mental abilities of from twenty to forty are cared for at Beacon Foundation, organized by parents as these children are excluded by state law since they are not educable. The program is, however, coordinated with the Tucson schools and the University of Arizona for teacher training and observation in other areas. Clay and tools keep these little ones happy. Helen Keeling, the director, gets tremendous satisfaction from this work after a long career as classroom teacher and public school administrator.

Phyllis Logan Ahern formerly supervised art at Tucson, teaches at San Francisco State College. Laura Ganoung, director of program, was Tucson's "Woman of the Year."



ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO

*Art experience offers a welcome means of expressing personal ideas to children who have little or no verbal capacities.*

## **Art helps the deaf child develop language**

**Grace Bilger**

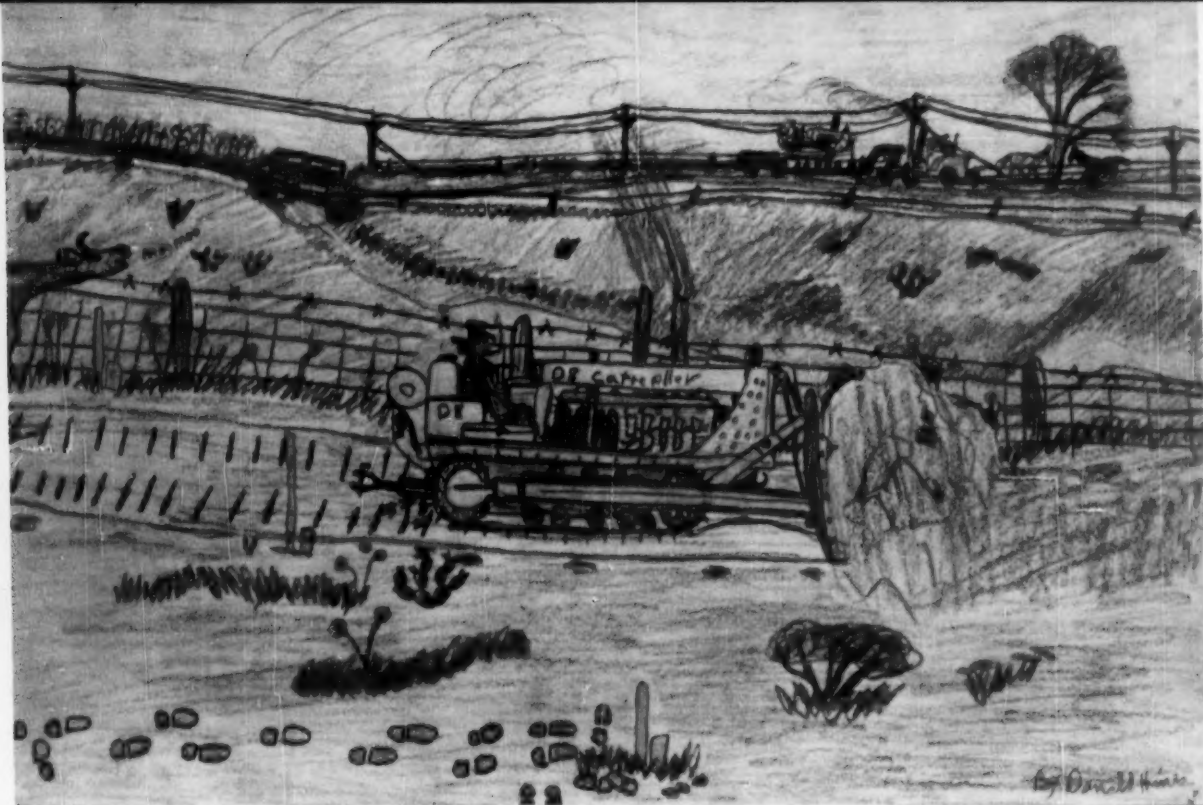
*The language of art offers the deaf child a means of communicating ideas which he cannot express in other ways. Their picture stories have an important place in the development of their spoken vocabulary.*

The child who cannot hear is not able to talk without training unless he has acquired speech before becoming deaf. Speech and vocabulary are built on hearing the spoken words and associating them with people, places, experiences, etc. The deaf six-year-old who enters school quite often does not know his own name. It is, with interest, that we view the drawings of these young children who have little or no form of communication except through pantomime or action. Nevertheless their visual statements are similar to those of

hearing children of equivalent age and maturity. Deaf children learn with great joy that everybody and everything has a name. As their vocabulary develops, words appear on their pictures. We do not discourage this because the development of language is the most important factor in the life of every deaf child.

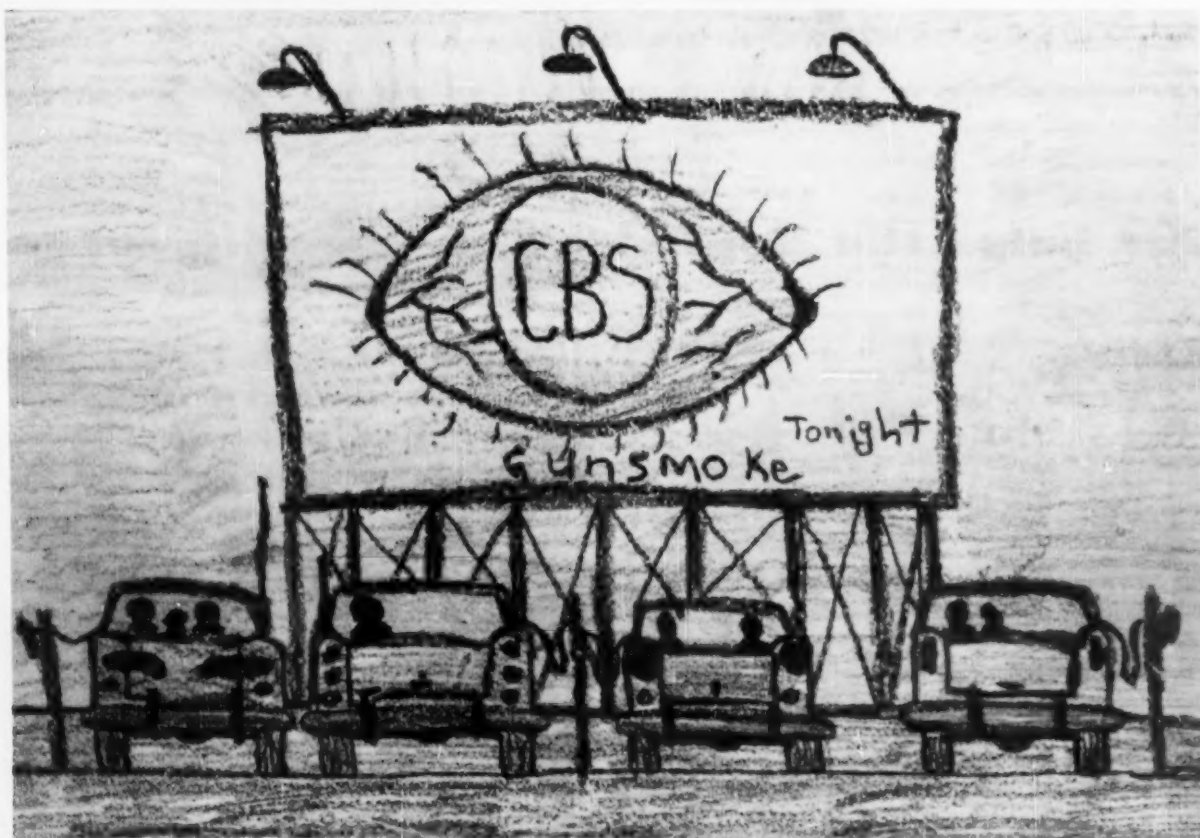
What these children draw is not greatly influenced by the teacher, because due to their limited vocabulary, there can be no lengthy discussion of possible subject matter before





Above, this picture showing the building of a stock pond enables the artist to depict many things which he could not express through verbal language. The deaf learn mostly through visual means and art offers added incentives for learning.

This drawing of the drive-in-theatre shows a sense of humor. Note the married couple, lonesome soul, and the sweethearts.







*Students at the Kansas State School for the Deaf make use of the literal communicative aspects of art as well as finding means for personal esthetic experience. The above works are rich in art quality yet they communicate specific ideas.*

*An experience in the dentist's chair inspired this picture.*



the children begin their pictures. We feel this is actually an advantage in some ways for true creative expression. However, after the pictures are finished, it is rather frustrating at times not to be able to freely discuss the finished products with the little creators. Occasionally a ray of light is shed on some of the unusual ideas they depict. For example: At Halloween time, Gussie, a little seven-year-old, drew a Jack-o-lantern *under the bed!* That seemed most unusual until her classroom teacher explained that the class was working on prepositions in vocabulary, learning "on the chair," "under the chair," "on the bed," "under the bed," etc.

Since language for the young deaf child must be built on his experiences, the pictures that he draws serve as a guide for teaching vocabulary, and as subjects for written stories and oral discussions. With hearing children, the pictures are often the end result of reading or discussing a topic or situation. As the children mature, naturally their art work is indicative of language awareness and developing ability to communicate. Frequently their pictures show a knowledge of the world about them which would be impossible for them to put into written or spoken language. For this reason, art is truly a means of communication for the deaf child as well as an aesthetic satisfaction. The students in our advanced department attend the Art Conference held at the University of Kansas each year and exhibit their work as opportunities arise. Little do those who see their works realize how much easier it is for these children to express themselves through visual art, rather than through ordinary everyday language.

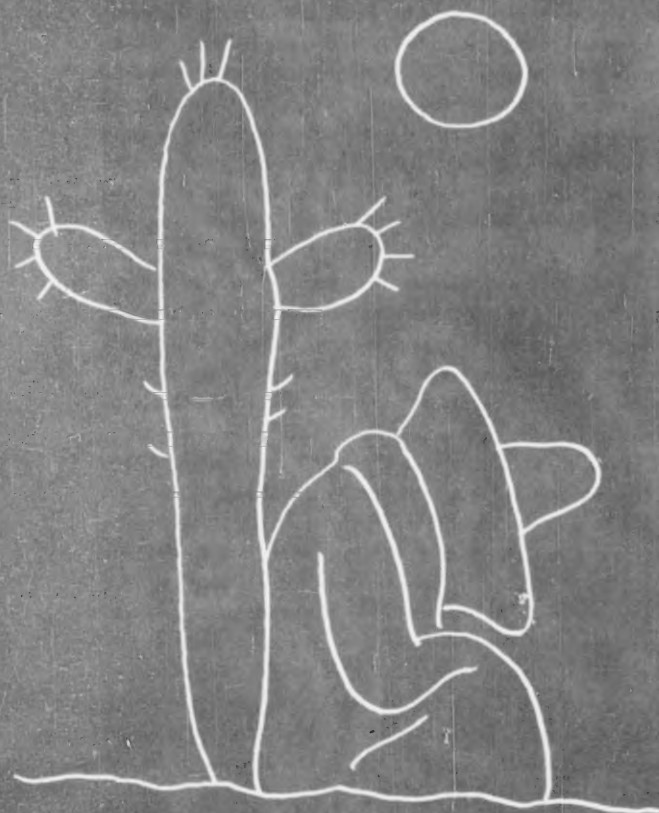
Grace Bilger teaches art at Kansas School for the Deaf, Olathe, Kansas. Active in Kansas State Art Education Association, she is known for her fine work with the deaf.

*Attempts to correlate art with subject matter that is outside the firsthand experiences of children are sometimes less than successful. Dr. Gaitskell uses his familiar wit to dramatize an extreme case.*

**C. D. Gaitskell**

## HOW TO CORRELATE

*Below, everyone knows that all Mexicans sleep under cactus plants and wear the funny clothes shown in this picture.*



Those American children certainly have funny ideas. I just happened to find out about it when I visited my American cousin who is a school teacher too. That's my cousin Flossie, the adventurous one, who ran away with the fellow from New York. The brute soon left her, and so she took up teaching in the United States of all places. I taught school for thirty years in Canada so I know what I'm talking about. I liked social studies best—you know, geography and history all mixed up sort of. I always used a lot of art, too, to teach social studies. Correlation they call it.

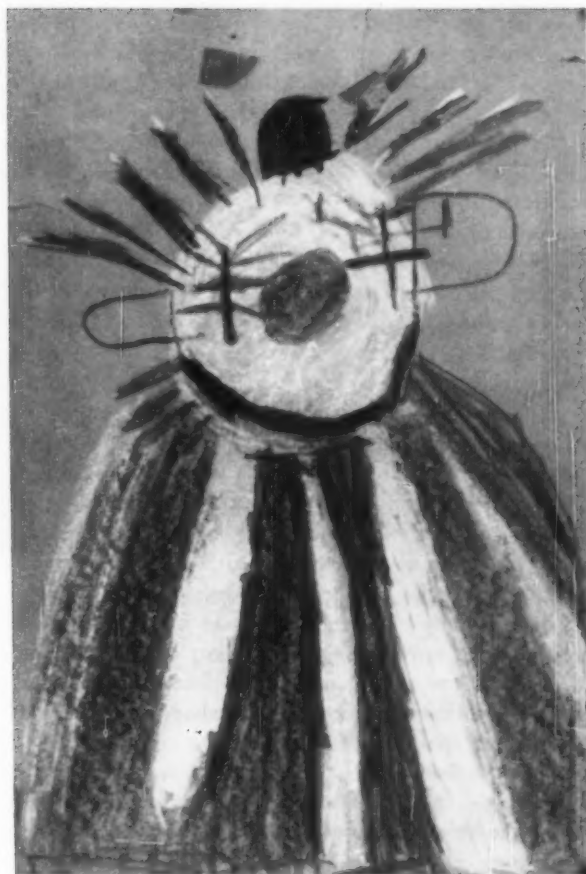
Why, you could walk into my classroom any day of the week and ask my children anything you wanted about any country you wanted. You couldn't fool them. They knew something. "What do you know about Holland?" you could ask. "It's all windmills, tulips and kids in funny clothes," they could tell you. "What about Ireland?" "It's all shamrocks, harps and kids in funny clothes," they would reply. "Mexico?" "Cactus plants with guys sleeping under them," they would cry. "And their clothes, children—their clothes?" "Funny."

That's the way it would go. You see, we made a drawing for every country we studied. For Japan we had one of those Geisha girls. (We used to have a Cherry Blossom for Japan, but that was before Cousin Ben—he's my traveling cousin—told me Geisha girls were respectable instead of you know what). Then for China we had a Sampan Man, and for the United States a Singing Cowboy. Why, those children could tell you right away something about every country.

Then I went to visit my American cousin's school. Those American children looked all right at first. After Cousin Flossie introduced us though, and said I was a Canadian, the class first looked puzzled, then mad. "What's the matter, children?" I asked. "You're not a Canadian," they replied. "Yes, I am," I said. "Oh no, you're not," they said. "Where's your red coat? Where's your big hat? Where's your dog team? Let's hear you say *mush*." Of all the ignorance. Why those children thought all Canadians wear red Mounted Police uniforms and that our only means of transportation is the dog team. I can't understand it. Cousin Flossie used good teaching methods. She always correlated social studies with art.

Dr. C. D. Gaitskell is director of art for the Province of Ontario, Canada, and is president of the International Society for Education Through Art. He is author of many books, including *Children and Their Art*, Harcourt, Brace. This is the fifth in a series of humorous articles which poke gentle fun at some outmoded ideas in art education. Dr. Gaitskell uses his sharp wit in pointing out important values which are sometimes taken for granted or overlooked.

Major articles in School Arts have been indexed for eight years. Take advantage of this file feature, which gives teachers ready access to the articles of special interest.



Left, motor control is erratic but idea is artist's own.

understanding of the nature and needs of retarded children as well as flagrant ignorance of what constitutes a creative art experience. Admittedly, repetitive tasks may serve to enhance visual-motor coordination, enable the child to master a specific technique or the use of a particular tool, or even assure a consistent mode of behavior pleasing to both teacher and parent, but the stagnant process involved will be most productive in developing automatons—sans purpose. If art experiences do not originate with the child they can hardly be expected to produce behaviors and products which reflect his individual expression. "Only when the innermost core of interest voluntarily determines the applying of one's energies, when one feels that the work being done is an indivisible part of oneself (a condition which requires, of course, that it be in full conformity with one's own stage of visual conception), and when one is aware that attention and concentration are indispensable in order to realize oneself—only then does work become constructive" (Schaefers-Simmern, H. *The Unfolding of Artistic Activity*. Berkeley: University of California Press, 1948, p. 47).

The art process can play an important role in the habilitation of mentally retarded school children. To do so, however, it is imperative that the teacher have a thorough understanding of the characteristics differentiating the retarded, as a group, from normal peers. Integration of these understandings with an appreciation for the growth

## Art education for the mentally retarded

Melvyn I. Semmel

*Art experiences can play an important role in the education of the retarded child. Here is a firm answer to those who believe that art experiences for the retarded must be limited to pattern work.*

"When I see a retarded pupil taking home another pot-holder, I have the proclivity to force his teacher through a jersey loop." This rather sardonic quotation epitomizes the rebellious attitude of progressive educators toward sterile art experiences for the mentally retarded. It is indeed unfortunate to find art education programs that continue to adhere to constrictive approaches with this group. Typifying such programs, are those which require the child to repeat relatively simple, monotonous tasks, *ad nauseam*, with the purpose of habituating performance to assure acceptable products. Proponents of these programs indicate little

potentialities inherent in a productive art program will assure meaningful art experiences for retarded youngsters.

Mentally retarded school children usually range in intelligence between IQ's 50 to 75. Their mental development progresses at a rate of one-half to three-quarters that of normal children. It must be remembered, however, that while the twelve-year-old retardate may function mentally as does the six- to nine-year-old, his interest level usually corresponds more closely to his chronological development. One problem, then, is to provide retardates with activities which, while catering to their limited mental abilities, appeal to the



interests usually attributed to children of similar chronological ages. The discrepancy between the retardate's MA and CA must always be remembered when planning and evaluating art experiences. With this disparity in mind, the teacher will be in a better position to accept important expressions produced through relatively immature techniques.

Retarded children are limited in their ability to organize the spatial and temporal world in which they live. Their inability to deal with abstractions ties them to concrete reality. It is not surprising to find that the retardate is generally a figurative being who relies heavily upon what he has directly experienced in a three-dimensional milieu. He is best able to integrate and assimilate those aspects of his environment experienced directly through visual and tactile processes. It is most difficult for him to translate observations into verbal symbols; as well as having difficulty in the translation of verbal symbols into behaviors. For these reasons the retarded are subjected to great failures and frustrations in our verbally-oriented society. Repeated failure serves to debilitate the child's self concept and eventuates in an ego-crippled individual whose functioning is further limited by his inferiority feelings and anxiety.

The retarded child often displays symptoms indicative of restrictive internal, psychological states. Some youngsters

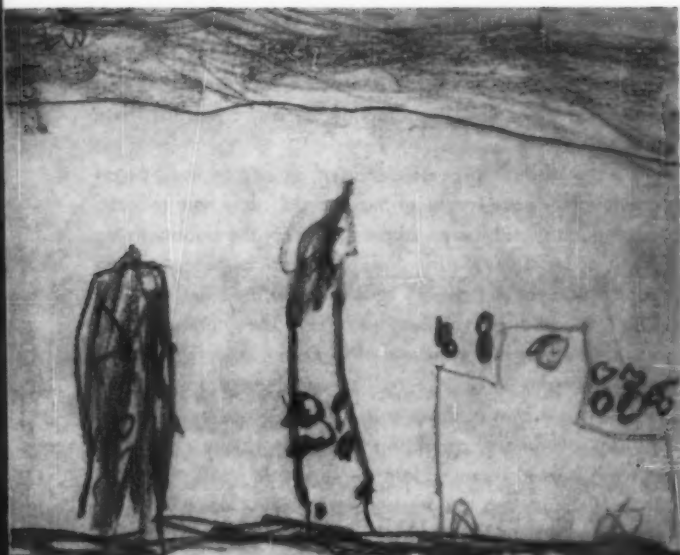
may be shy and withdrawn, while others may adopt an aggressive defensive reaction. Thus, the retardate, regardless of psychological defenses, will tend to be difficult to motivate in school activities. When we consider the child's lack of motivation as a function of past failure and combine this fact with his intrinsic lack of motivation imposed by his mental retardation, we can readily see one of the major problems in working with this type of child. While assisting the child in developing an interest in activities is a major problem, once motivated the child will generally need continued support in his efforts. The retarded will, in most instances, show a relatively short attention span—they are easily discouraged and prone to frustration.

From a cursory review of characteristics, one can readily appreciate the potential contribution that art activities can make toward the habilitation of the retarded. Art experiences can enable the retardate to achieve successful means for expression without emphasizing his verbal disabilities. As such, the use of art activities can have positive educational value while simultaneously enhancing the child's psycho-social development. The true significance of a productive art activity rests with the fact that it embodies, in an integrated whole, innumerable facets of the child's functioning. The art process is particularly suited for the

*Below, the interest level of the retardate corresponds more closely with his chronological age than with his mental age.*







Above, apples growing on tree trunks reveal misconception.

retarded because involvement is not dependent upon confining intellectual criteria for minimal participation.

From the process and product, the *trained clinician* can infer masked psychological states, symptoms yielding valuable clues to the etiology of the child's condition, corroborative evidence of intellectual potentiality, and make valuable inferences relative to the child's visual-motor development. While the utilization of art experiences in clinical diagnostic procedures is of great importance, *it must be remembered that these procedures require specialized training and should be reserved for use by specialists.*

In the classroom, art activities may be evaluated and utilized as means of diagnosing the retardate's knowledge, skills, and attitudes. Special educators find that while the retarded are relatively difficult to motivate in teaching situations, art media appear to have particular motivational qualities which facilitate the child's involvement in school experiences. Thus, art activities can often provide the child with an opportunity to successfully crystallize and visualize concepts learned through the art process itself and in more formal curriculum areas. The media alone will not, however, offer sufficient motivation to the child to assure desired objectives. The retardate must receive additional extrinsic motivation before entering directly and meaningfully into the art experience. The process in which we desire involvement must have a direct relationship to the child's interests and needs. The instructor must utilize the child's life experiences and permit him to solve problems through concrete means. Media alone can never assure a productive art experience. The child must be encouraged to participate in the creative process first. Once having the desire to express himself, he must be assisted in choosing the tools with which he will make his statements. Since the child's over-all school

curriculum will, in most cases, be directed toward meeting his needs through a core of pragmatic social skill learnings, the art program must be correlated with his total school program. The only feasible method of accomplishing this end is through a close working relationship with the special class teacher responsible for major aspects of the retardate's curriculum.

One retarded youngster, studying methods of obtaining food for the city, learned that apples grow on trees. When asked, during a social studies lesson, where apples grow, he replied, "... on trees." Later, during an art activity, the art instructor developed a drawing activity entitled, "Bring Food to Our City." The same child drew a picture of a tree placed between a tall apartment building and a truck. Prominently placed on the trunk of the tree were a number of red circles, later identified by the child as being apples. This incident illustrates the importance of art activities as a means of evaluating the retardate's concepts. By integrating her art program with the child's special educational program, the teacher uncovered an important misconception which was not evident through a verbal evaluation in the classroom.

This illustration further indicates the necessity for retardates to experience directly those aspects of their environment from which we expect them to draw valid concepts. After being afforded the opportunity to see apples growing on trees, this child would have little difficulty in visualizing the relationship between the apples and the tree in subsequent drawings. The art teacher can assist the child in clarifying concepts by assisting him in comparing his artistic statements with the concrete aspects of his surroundings which he is attempting to represent. The retardate's abilities in auto-criticism are limited. Unless assisted in the evaluation of his own expressions, he will tend to persevere errors in perception and conception. The child must be brought to recognizing his growth during his art experiences. Mere praise as a reward will have little value, in terms of ego development, unless he truly recognizes the value of his efforts.

Having the child simply copy from a concrete model over and over again, will be meaningless if he is not helped to visually and kinesthetically explore the characteristics of the model. True, the retardate's progress will be slow—but for the process to have meaning to the child, he must be permitted to work through problems at his own rate. There are no nostrums or short cuts that the teacher can substitute in developmental art activities for the retarded. The teacher who assists the child by directly altering his artistic expressions retards, not enhances, the child's progress.

Interpreting the retardate's visual-motor statement is relatively simple if we remember that the ability to make the statement is primarily a function of his mental and motor development and independent of the emotional expression represented. The enlightened art instructor never evaluates the creative expression in terms of the technical aspects of the work. Thus, regardless of the child's incoordination or mental immaturity, he should be given every opportunity to express himself through art media. In some cases, how-



*Retardates find values in art experience for its own sake.*

ever, we find retardates who have basic perceptual disorders which are manifested in the inability to organize their visual-motor functioning. These youngsters represent a most difficult problem to the art instructor. Their perceptions are so disorganized as to preclude evidence of spatial orientation and figure-ground relationships, in their visual-motor productions. In evaluating the work of young retardates, the teacher will often be faced with the problem of determining whether the child's unstructured statements are due to a general mental immaturity or a perceptual disturbance due to central nervous system impairment.

In order to assist the perceptually disturbed retardate, the teacher must help the child to organize their spatial percepts into meaningful *gestalten* through the structuring of the child's world. In doing so, the teacher may have to assist the child by using visual cues such as heavy black lines to delineate spatial limits on a paper; or offering outlines to delineate a figure from its background. We may have to structure the use of materials in order to give order to the process and to reduce the disinhibition often present with this type of child. While many of these procedures are contrary to accepted practice among art educators (viz. never use a coloring book), it must be emphasized that for such a child these methods may be the only means of assisting the child in organizing his visual perceptions. In a sense such techniques are not pure art experiences, but rather *therapeutic* techniques directed toward the development of the means of visual-motor expression, rather than creative expression as it were.

We must differentiate between art activities designed to assist the child in the organization of his spatial environment

from those designed as creative expressive outlets. Because the application of traditional art media and activities for the retarded is so varied, it is imperative that the art teacher establish a clear understanding of her objectives for these children.

Finally, the art process stands as an end in itself as an esthetic experience for the retarded child. It is here that the retardate can establish an appreciation for the beauty in his otherwise frustrating world. Retardates can be brought to an appreciation for the beauty and order in their environment by a resourceful and willing teacher. The fruition of this goal for the retarded can be realized only when the teacher herself shows a sensitivity to her world—and toward the child who is a part of this whole. The teacher must seek to establish a friendly, accepting rapport with the child. In this way she will begin to free the retardate from his inadequate feelings and create an environment in which his expression will not be hindered by overtones of rejection. If the art experience is to have value to the retarded, the process must be perceived, by the child, as one with him—it must not be another form of academic experiences. If it smacks of product orientation, he will resort to his usual defensive pattern, thus eliminating the free expression we desire. If the teacher is unable to establish a classroom atmosphere reflecting sensitivity toward individual differences, which respects, understands, and values the uniqueness of the individual, then art activities for the retarded will redound in little more than . . . another pot holder.

Melvyn I. Semmel is associate professor, the Exceptional Children Education Division, State University College of Education, Buffalo, New York. Other affiliations include membership in the Council for Exceptional Children; fellow, American Association on Mental Deficiency, and member of the sub-committee on research (education) A.A.M.D. Author is also consultant on various programs for the retarded.

**Editor's Note:** Art experiences for exceptional children can offer opportunities to transcend personal physical or intellectual limitations. Too often we consider art to be the special province of the gifted few and too often we fail to open the doors for creative and artistic growth to a large segment of our school population who not only can profit from such experience, but are in dire need of such educational opportunities. The exceptional child, however we define him, must be considered along with all other children as we examine the scope of art education. Schools Arts is happy to focus attention upon this special area of education in keeping with our policy of offering a broad spectrum of thought to our readers. For those who wish to expand their knowledge of exceptional education, we offer a selected bibliography compiled by Chester Jay Alkema. It appears on page 24 of this issue of School Arts.

Cornelia R. Jones

*Experience in art and creative development need not be denied the blind or partially seeing. Here is a view of the broad role which art experience played in the total educational growth of one such group.*

## Art for the blind and partially seeing

Art can stimulate the blind and partially-seeing student. At least nine students in my class found it so. These second to fourth grade students at Virginia State School were stimulated by art to the extent that they escaped their stultifying climate of lethargy and inertia. Their lack of energy had arrested my attention when we first met. Extreme isolation and lack of normal play experiences had in most cases resulted in misconceptions of word-object-symbols. Art not only stimulated them, but it also enhanced their perceptive abilities. Clay modeling and folded paper designs offered a first step in developing concreteness of ideas. Modeling and design helped them to build and repair concepts of themselves, their body movements, of animal forms and of objects. They acquired more definite concepts of space limitations, line arrangements, direction, position, size, shape, and color.

Concepts alone, however, were not enough. Perceptions that involved all their available sensory organs were necessary before active interest in learning and spontaneous enjoyment could be induced. Rudolph Pintner said, "Perception is not merely the visual, auditory or other image of an object present to the senses; it involves cognition or the consciousness of a number of facts associated with the object perceived. These facts are derived from past experiences

with the objects. In this sense it may be said that every act of perception involves apperception. It is important, therefore, to examine the organic factors which condition perception, for perception is the foundation of all higher forms of knowledge."

Two totally-blind boys demonstrated their own peculiar concepts, interests, and drives in the classroom modeling and design. One had unusual capacities, and he brought with him into the class situation, ideas, concepts, and the ability to perceive. The other totally-blind boy demonstrated not only his misconceptions, ineffective manual and tactful skills plus his lack of confidence, but also he showed inability to read comprehensively. The combination of art and reading weakness indicated some of his possible remedial needs. Art sustained the individual in the group. Each student found methods and techniques for making concrete his concepts of line arrangements as well as the identification and reproduction of various forms. The two partially-seeing girls in the group were concerned only with modeling clay objects related to home life. They had few misconceptions about objects. Homesickness seemed to influence them in their choice of objects which continually occupied their modeling interests. Only pots, pies, stoves, and domestic objects attracted them. They also established

*Below, blind artists can deal with form in its tactile sense, differences in ideas are accepted and enjoyed by others.*

PHOTOGRAPH BY FRED WHITNEY





a pattern in design. Gradually they changed their style after making many designs. Their brilliance of color increased as they attempted variety in line arrangement.

Art involved the group while sustaining the individual in the group to some degree. Small subgroups of two or three were usually found modeling or designing. They shared congenial ideas, enjoyed competing skills and techniques that seemed successful to them. As the students became more "highly involved," subgroups merged, divided, and paired off with different partners. They shifted about as often as their interests changed and developed. When they began to enjoy the differences in their ideas and techniques, creativity was at its height. Three of the four boys with traveling sight, but who also used braille, were "highly involved" in the modeling and designing. One of the four had a muscular disability and was only slightly involved in either phase of art.

Creativity released the students so that they were possessed of (1) heightened curiosity in the art area as well as in educational skills and performances, (2) strengthened abilities to perceive with all available sensory organs, and (3) increased tactual skills. These results contributed to a definite growth in integrative thinking, perceiving, and performing in the educative processes. Poorly-coordinated students improved their large cursive writing as they made and colored large designs of the swinging up and down, over and under writing exercises. Finally, individual and

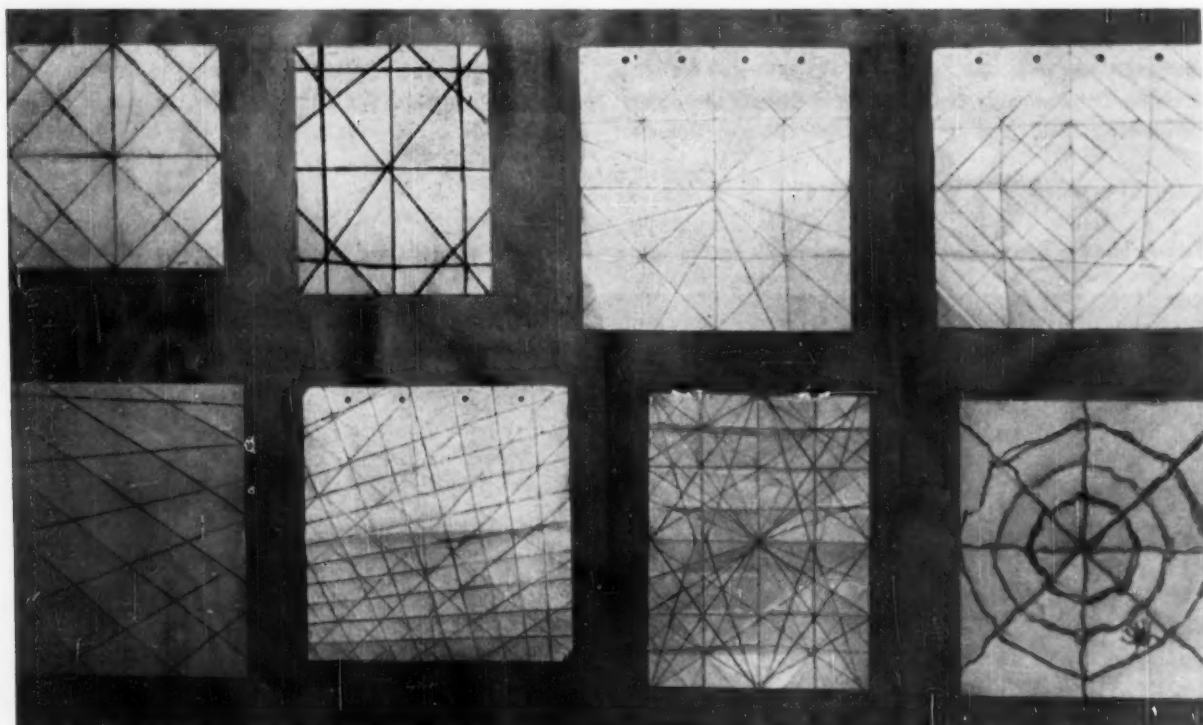
group lethargy was dispelled. A "border line" sight boy devised some braille line drawings. The traveling sight, totally-blind, and partially-seeing students were interested in trying it. Other new ideas were sparked and personal satisfactions derived with well-executed varieties of designs, modeled figures and objects. Pride in freer, fresher thinking evolved. The performance of something different and impelling had delivered them from themselves.

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Cornelia R. Jones is instructor-librarian at the Virginia State School for Deaf and Blind, Hampton, Virginia. She did graduate work at Virginia State College, Petersburg.

*Below, tactual qualities in these folded paper designs give this thirteen-year-old blind artist knowledge of his efforts.*



*Loss of sight need not prevent the individual from having access to creative and esthetic experience. Here is an inspiring example of how one person went beyond her handicap to find the rich world of art.*

#### Howard Conant

I recently met Josephine De Fini, truly an admirable young woman, whose short but moving story of the development of her creative ability after becoming blind, impressed me as one which would be interesting, perhaps valuable, to others. Josephine told me that she had poor eyesight from the earliest years of childhood still in her memory. She remembers that she could not see small print when she started to read and that her teachers therefore thought she was a slow student. During her first years of school, she had no opportunities for creative expression. Her only art activity, if one might dignify it by calling it art, was the use of coloring books.

Josephine can, however, remember having always wanted to do creative art work. The fulfillment of this desire is a combination of great tragedy and poetic, though sightless, beauty. Josephine started wearing glasses when she was seven. She had not been able to learn to read and write prior to that time. During the summer following her year in sixth grade, there was a three-day period of extremely hot



PHOTOGRAPH FOR SCHOOL ARTS BY SCHWEISSARD STUDIO

*Above drawing does not reflect the handicap of blindness.*

## Experiencing creativity after blindness

weather during which she failed to wear her specially-made heavy glasses. As a result, the retinas of her eyes became detached and she was permanently blinded. The only vision she now has is a slight light perception in her right eye. She is unable to distinguish objects.

After a period of several years during which she became adjusted to blindness, Josephine was fortunate in being able to attend the William Howard Taft High School in the Bronx, New York City. This school integrates handicapped children such as Josephine with normal students except for purposes of special Braille study. During her sophomore year in high school, she realized that she could make designs by pressing the pointed part of a compass through the paper or by pulling the point over the paper surface, causing it to make a raised line on the reverse side. She also found,

partially through a suggestion from the sight-saving counselor, that by rolling a wheel-type stylus on a piece of paper she could thus create lines which could be felt on the reverse side. She later found that she could make geometric designs in Braille.

Josephine derives tremendous satisfaction from her creative drawings, two of which are illustrated here. In the case of the more powerfully emotional work which she has titled, "Release of the Human Spirit," one notes greater maturity of expression, both in content and illustrative style. In the more illustrative piece, also emotional, in fact poetic, but less intense than the other work, one notices a reversion to a childlike expressive style which is not surprising in light of Josephine's restriction to coloring book "art" experiences and apparently long periods of time during which there was



*Above, this powerful drawing captures the full sense of its title. Blind artist feels marks made by the stylus.*

no opportunity for any type of art expression. Like many adults who have not been given previous opportunity for expressing themselves creatively in the arts, Josephine's first works utilize symbols which she probably used during the period of childhood when she last had an opportunity to draw or paint.

It is interesting to note that in both of her works, one finds the same magnificent qualities of color choice, composition, and textural variation which is characteristic not only of children's work but of professional works as well. Note for example how the heavier shoulder mass at the right of the "Human Spirit" drawing effectively balances the remainder of the torso which is oriented somewhat to the left of the center of the paper. In the picture of the bird, the cluster of leaves at lower right is well related to the location of the bird and a smaller leaf cluster in the upper left. One might also comment on the excellent spacing of the falling leaves.

Josephine makes these pictures by drawing lines with a compass point or a stylus on oak tagboard or fairly substantial drawing paper. After the drawing has been completed, she feels of the marks with her finger tips, chooses crayons or colored pencils which have been specially marked for her easy identification, and then proceeds to place various colors within the outline shapes she has created. She draws

and paints what she saw as a child, what she remembers, plus—and this is unusually interesting—what she thinks "ought to be there." Among several presumably compensatory sensitivities which Josephine has developed is that of more or less determining the dimensions of a room by listening to someone talk within it. She has also said that, "the solid shape of a tree is there but what you draw is your interpretation." Now that Josephine has graduated from high school, one might hope that she will have some opportunity for continuing her exploration of creative activities, particularly in light of the fact that she has derived such great satisfaction from a few experiments in her personally-developed mode of artistic expression.

It is difficult to avoid being sentimental in dealing with a case like Josephine's. One could make more of the work than actually exists. Josephine politely but firmly rejects both over-sentiment and excess evaluation. But the concept underlying the "Release of the Human Spirit" picture seems to me to be unusually profound and, in fact, to be the type of "content at its best" presented in an artistic format which would be a much welcomed outcome of any program of art education. The simple and direct moral which it seems to me we might derive from this very brief case study is that creative expression can do wonderful things in our lives, not only by filling gaps left by disabilities, but by permitting us to see, in rare moments at least, more clearly into the innermost reaches of our individual selves, and, most pleasantly, to find that what is there is often worthy of expression and is frequently beautiful in shape and color as well as content.

Dr. Howard Conant, chairman, department of art education, New York University, is well known for his contributions to art education. His many activities include his work as council member of the National Committee on Art Education.

## **A selected bibliography**

**Editor's Note:** When Chester Alkema was invited to teach a course in "Art for the Exceptional Child" during the 1961 summer session of Michigan State University, he sent out forty letters to educators, universities and institutions known to be associated with the education of the exceptional child. Although he received many helpful replies, no one was able to provide an extensive bibliography on the subject of art for the exceptional child. As a result he devoted a large part of last summer's vacation in various Michigan libraries, searching for materials that could be endorsed. Books and periodicals not available in these libraries were purchased from publishers. The bibliography which follows is the result of his labors and, of course, does not list articles in this issue of School Arts. We are very proud that so many on the list are from School Arts Magazine.



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Editor's Note: Above list was prepared in advance of this (May 1961) issue of *School Arts* and does not include fine articles in this issue.

## Nature made collages

Eleanor H. Miller

Third and fourth grade children recently experienced an exciting combination of adventures in a "nature collage" which is easily adapted to the late fall, winter or early spring months when growing things are dormant and will last a while in their dried state. The children, during recess, made a nature "tour" of the school grounds. Alpine School is situated in a wooded country area where they have ready access to the grasses, seeds, pods, burrs, and horse chestnuts which were gathered for the collage.

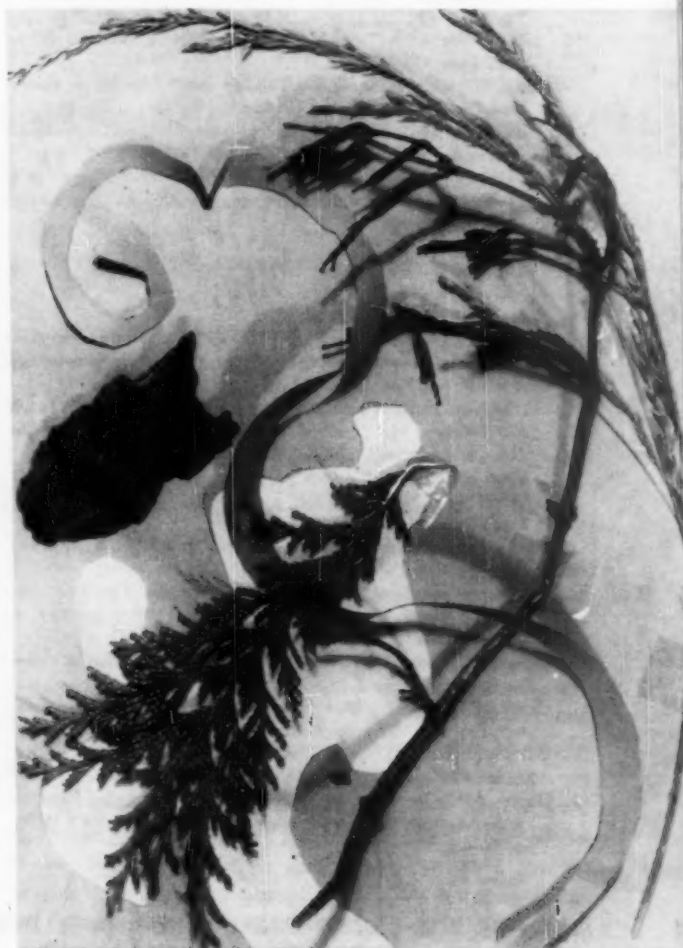
We started with gray bogus paper as a background, and constructed a collage of assorted colors of construction paper, keeping in mind that the final accent would be our collection of natural materials. The children cut the shapes

after the suggestion was made that one piece should be fairly large, and that the others should vary as to size, shape, and color. Some pieces were curved or wavy, others, angular and sharp, and a few groups of very small, brightly colored pieces were included, to introduce a feeling of rhythm or repetition. These were arranged before pasting. Then, each piece was carefully lifted, touched with a finger tip of paste, and pressed into place.

The final touch, as eagerly awaited, consisted of the nature collection. The most interesting pieces were selected and pasted, glued, or taped into place on the collages. The entire work progressed rapidly with considerable enthusiasm among the children who said that they were going to try it at home. We found that a variety of learning experiences had been had, and that color, composition, balance, variety and textures had all been approached most enjoyably.

Eleanor H. Miller is art teacher at Alpine Public School, Alpine, New York. She worked as art editor of a technical magazine before deciding to enter the teaching profession.

*Below, these exciting collages were made by pasting colored construction paper and natural materials on gray bogus paper.*



PHOTOGRAPH BY REALITY STUDIO

## Children as teachers

Martha Bains

National Art Week was celebrated at Irving School in Dayton, Ohio, by two workshops conducted by children in grades five and eight with parents and others participating. We had two workshops because we wanted our guests to experience both crafts and painting. In preparation for the occasion, dad's oldest shirt was dyed a favorite color. Some children cut off frayed collars, some made push-up sleeves, and some turned up the bottom of the shirt to make huge pockets. Large and colorful splashes of textile paint turned an old shirt into a useful and attractive smock. The eighth graders had planned a simple craft activity (making a wood pendant) for the first part of the evening, to be followed by a lesson in finger painting by the fifth grade. After an explanation of the use of the hands and arms in finger painting, children and guests danced to "The Blue Danube" to get the feel of the music, and then transferred the rhythms to finger painting.

Martha Bains teaches at the Irving School in Dayton, Ohio.

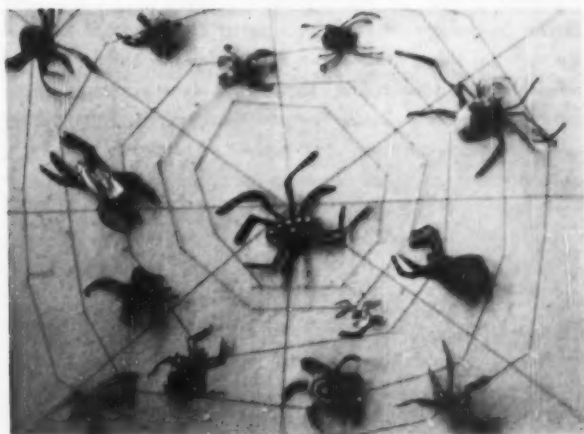


Above, parents and friends of children at Irving School did creative work during National Art Week celebrations.

Workshops such as the one described in this article can be helpful to teachers in communicating their aims to parents.

## Bugs in fourth grade

Jean Aiton



Above, fourth graders found making their own creative bugs a natural step after studying about the Japanese beetle.

Author supervises art, Monroeville-Pitcairn, Pennsylvania.

At the start of the fall semester, the fourth grade was a little "bug conscious" because of the activity of Japanese beetles, so they decided to create their own imaginary bugs from paper towels and paste. The towels were folded in half and the two sides pasted together; then about three folded towels were pasted in layers on top of each other. While the paper was still wet, the bugs were cut out, legs and antennae being cut separately. The bodies were then scored and creased, and ridges pinched up to give a very rough surface, after which they were molded over the fists. Legs were bent and pasted to the bodies. By cutting the legs separately it was possible to give more movement to the "critters." Antennae were curled or left straight. The bugs then played dead and lay on their backs until thoroughly dry. They were painted with thick tempera to prevent softening. Creations were given a coat of shellac and assumed the shining look of the beetle. They were displayed on the bulletin boards with spiderwebs made from heavy cord.

ideas you suggest



## Tiger stands guard

Pearl C. Degenhart



PHOTO BY ROBERT CATTEDEN

*Arcata High School students work together on their mosaic.*

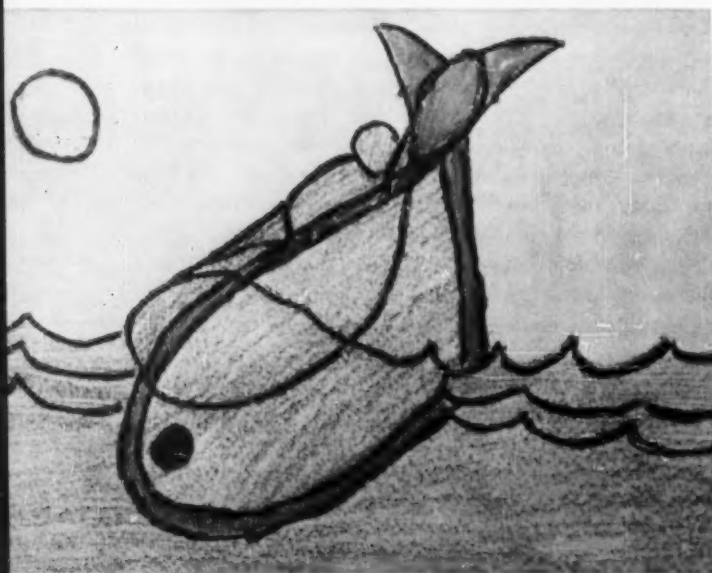
The mosaic shown in process here is the result of the combined efforts of several teachers and many students of Arcata High School. The Art Club members originated the idea of having the symbol of the high school, the tiger, done in mosaic tiles to be hung in a prominent place on the campus. They asked for designs from the art and craft classes. After much debate they selected the design, and had the artist enlarge it to fit a plywood board four by eight feet. It was traced onto the board. Members of the art and craft classes under the guidance of their teachers applied the tile. The frame was made of metal by the shop class and the mosaic was hung by them. It hangs on the stair landing of the new science building, where it will remain a permanent decoration, the mosaic mascot of the Arcata High School.

Author teaches art at Arcata, California, High School. Work in process shows the kind of cooperative effort that is needed to complete such an ambitious undertaking. The art club members gave a fine, permanent gift to the school.

Editor's Note: Sometimes we "oldsters" question the subject or purpose of projects undertaken by students, and fail to accept the opportunity provided to make it a real learning experience. The University of Kansas students made a cast bronze statue of the university mascot in sculpture class.

## Creating with space

Nanee Elizabeth Thomas



Woeful cries among teachers are: "How can I get the timid child to draw without dependence upon patterns?" and "How can I get my children to draw larger?" I found one answer to these questions through the use of the simple scribble. Each child was given drawing paper and crayons and asked to close his eyes and, at a given word, scribble until signaled to stop. It was important to have only a few lines drawn in order that the child get a clear mental picture. By viewing the scribble from all angles the children could readily see a form taking shape and were eager to begin coloring. As the drawings progressed, details were added to the original scribble. The results were gratifying. Each drawing was original, different and large in proportion. The colors were bright and clear. Not one child was reluctant to try and once their imaginations were aroused many started new drawings on their own, and with similar freedom.

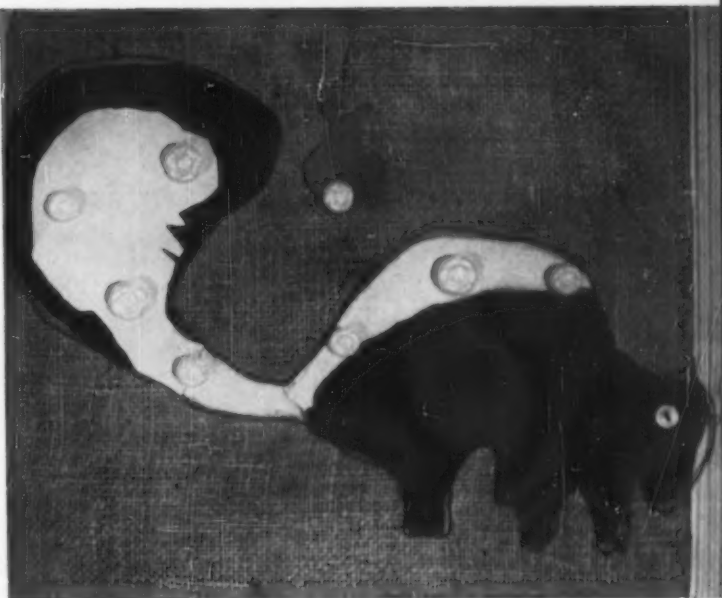
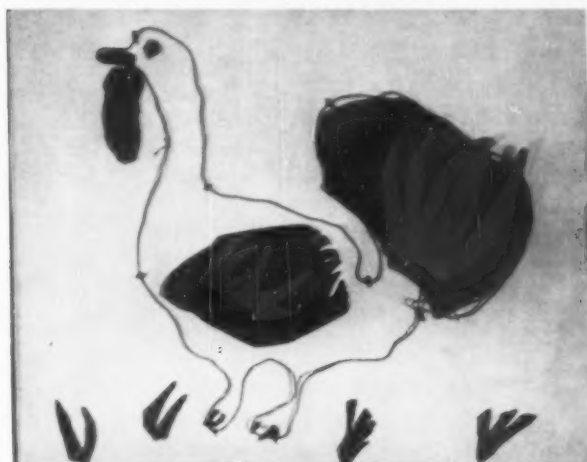
Nanee Elizabeth Thomas is elementary art teacher for the Edison Township schools in New Jersey. The author studied at the Art Institute of Chicago, University of Louisville, New York University, and Rutgers University. Her article shows one way to encourage children to do creative work.

*Left, Linda Frakas, age 9, created this diving fish. Her picture grew from ideas stimulated by some quick scribbles.*

## Drawing with wire

Lois E. Schrank

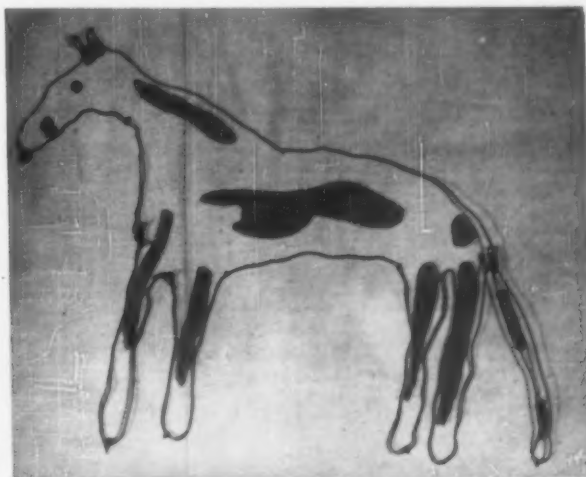
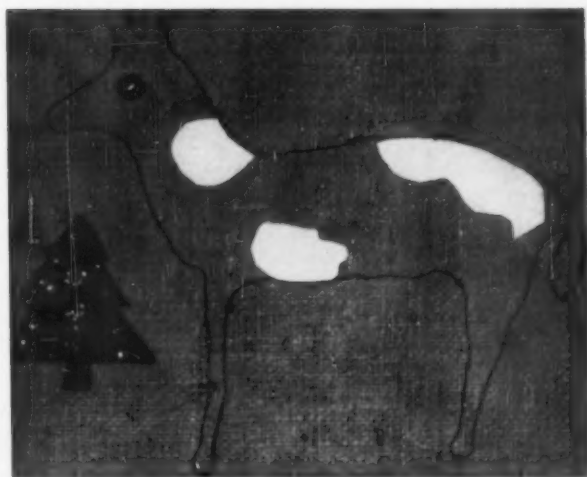
We experimented with wire as a drawing medium in our fifth grade recently and found it a fascinating technique. Wire naturally falls into graceful folds and spirals and we used this as an inspiration for an idea of form. This is an age when most children are extremely interested in animals; thus many of our wire forms suggested horses, dogs and some engaging imaginary animals which, with a little adjusting here and there, made complete forms. After our animal or form was adjusted to our satisfaction we placed it on a background of muslin or burlap which had been stapled to a piece

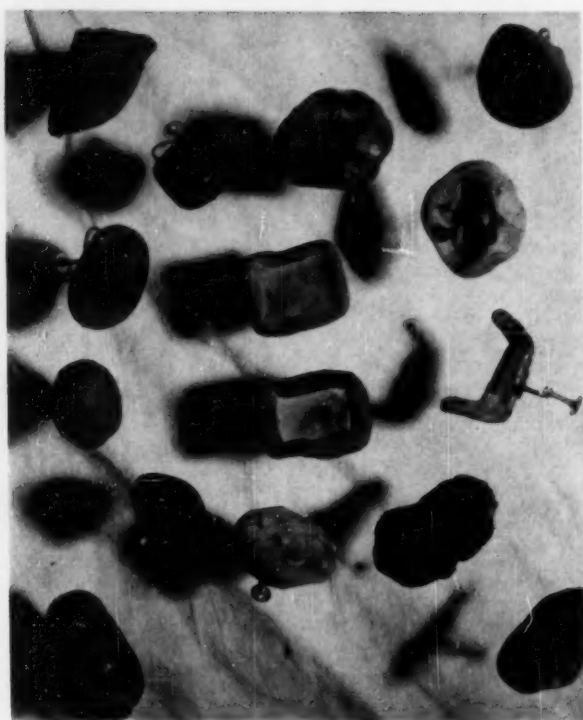


of cardboard and tacked it in place with thread. Other materials were added to complete the picture such as felt tails or ears or wings, yarn flowers, shells, beads for eyes, etc. We finished our creations for display with frames of corrugated cardboard in a color which complemented our pictures.

Lois E. Schrank is art consultant in Cleveland Heights elementary schools in Ohio and has done graduate work at Ohio State and Western Reserve Universities. Work shown was done by Betty Rosin's fifth grade class at Coventry School. For other ideas about wire in the classroom refer to Marjorie D. Campbell's article elsewhere in this issue.

*Soft wire was used to create these animal shapes. Yarn, felt, and other materials were added to complete the pictures.*





*Above, these interesting ceramic shapes made fine earrings.*

## From clay to earrings

**Delleen Metzger**

Making ceramic earrings can be simple to complex, adapted to the children involved. In the first and second grades it was a simple clay project; painted, glued, varnished, wrapped up in gaily decorated paper each child had made, and rushed home to mother for Mother's Day. In the middle grades, it climaxed an investigation into shapes, forms, designs, and spaces. In the upper grades paper studies were made before working in the actual material. Any type of ceramic clay can be used, although we dug our own on a field trip. The younger children painted the unfired clay with a rather thick tempera and gave it a protective coat of varnish, shellac, or plastic material. We preferred the plastic finish. The inexpensive backs were glued on with a resin type of glue. The older children fired and glazed their pieces, which were good subjects for experimental glazing. Backs should be left unglazed for best results in gluing inexpensive earring findings in place after firing.

The author teaches in Charleston School, Coos Bay, Oregon.

## Story telling in clay

**Marie Hamm and Lois Eben**



*Above, students use modeling clay to tell favorite story.*

Does the correlation of subjects create better learning experiences? We discovered that art and language arts can work "hand-in-hand" to make more vivid and meaningful activities for our first graders. It was accomplished by illustrating their favorite stories with modeling clay. The stories were selected, committees formed, and minor details were discussed and planned. The children drew objects as well as people on paper and then smoothed tiny bits of clay over them in the desired colors. Next they cut out the relief-like sculptures, arranged them on background scenery which had been painted on cardboard, and fastened them with sequin pins. An original version of each illustrated story was composed and written by the youngsters. While working on the project, the children encountered many experiences and problems which were resolved through discussion, experimentation, and teacher guidance. At times, during committee meetings, it was quite a hassle but all was settled amicably. These first graders, potential members of PTA meetings, borough councils, and the like found their solutions and had fun doing so.

Marie Hamm is first grade teacher and Lois Eben is art teacher, Shrewsbury Boro School, Shrewsbury, New Jersey. The authors cooperated both in the writing of the article and the working out of the idea in the classroom. Readers are invited to submit their creative ideas to School Arts.



Sponsored jointly by the Birmingham Junior League and the Cranbrook Academy of Art Galleries, the Michigan community of Bloomfield Hills has a special Young People's Art Center. Here, children of various ages engage in art activities after school and on Saturdays, under the supervision of Glen Michaels, a young, energetic teacher who previously taught in the State of Washington and in private schools. Members of the Junior League assist in the program. Michaels has developed a number of ideas and policies, some of which are unique, which keep the children interested and excited about the program. Perhaps some of these would be worth passing on to other teachers. For one thing, he believes that the materials should be set and ready for work when the children arrive for class. Advance preparation of this sort requires considerable time outside of class hours. Because so much of the art program is extracurricular in nature, he feels that public school administrators should recognize this and credit it in place of other activities.

When asked his recipe for the sustained interest in his classes, he suggested the following means of sparking student interest: (1) an abrupt change in scale; (2) the use of the surprise element in introducing new and unique materials; (3) a constant renewal of interest in art through a variety of subject matter and source material.

After completing a large mural based on a fairy tale, a class of eight- and nine-year-olds arrived at the following

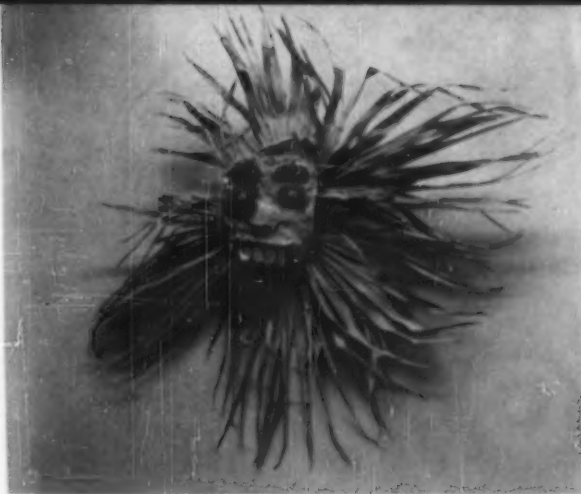
## Art center for youth

Marion H. Bemis

PHOTOGRAPHS COURTESY CRANBROOK INSTITUTIONS



Above, fire brick and mosaic cat by a thirteen-year-old.



Mask of palm fronds, burlap, shells by a twelve-year-old.

Eight-year-old's painting was inspired by dancers' motions.



The Young People's Art Center, Bloomfield Hills, Michigan, is a cooperative venture of the Birmingham Junior League and Cranbrook Academy of Art Galleries. These pictures show some of the rich experiences available to children.



Above, bas-relief face and cat are made of hammered lead.



*Glen Michaels and students discuss the fifteen foot mural.*

*Right, enlarged section of mural shows fairy tale witch.*



session to find materials for a related activity that was very much reduced in scale. Members of the Junior League had dyed a quantity of egg shells, using vegetable dyes, coffee, tea, iodine, and other staining mediums. There were assorted boxes of egg shells, containers of glue, and small pieces of wood at each table. The children created egg-shell mosaics, depicting their favorite characters in the fairy tale during that particular session. Similar changes in scale are introduced from time to time.

A white goat and a black lamb were introduced as surprise elements in one of the outdoor sessions. Visits to the museum of natural history provided other new subjects. A visit to the Academy Galleries where a Dada exhibition, "Art and the Found Object," was being held, opened the eyes of the children to the endless possibilities of scrap material. At the next session "found objects" in quantity were brought in by the children: a stove handle became a bird, a mélange of wire and metal became a sculpture, part of a palm frond from Florida made a fierce mask with hair falling over a painted face, and so on.

Glen Michaels, who is a trained musician, finds it useful to play the piano during some painting sessions. A series of experiments have been conducted this year which demonstrate the influence of sound on the visual response. It is possible to distinguish the quality of difference between paintings created while a student listened to Scarlatti, an 18th century composer, or Milhaud, a 20th century composer. Work is displayed in the Art Galleries.

Marion H. Bemis is the director of the public relations office, Cranbrook Institutions, Bloomfield Hills, Michigan.

*Left, incised lines on waxed paper capture fleeting pose of dancer. Students prefer living models to plaster casts.*

*Cambodia has in Angkor religious structures which author believes surpass great cathedrals of Europe in splendor, plan, and design. A frequent visitor to the Orient, he conducts an art tour this summer.*

**Harry A. Donlevy**

## **ANGKOR TREASURE HOUSE OF DESIGN**

*Figures on walls at Angkor have strange rhythmic quality.*



*Hundreds of intricately carved bas-reliefs adorn the walls.*

Angkor, one of the wonders of the world, is the largest group of buildings ever built by man solely for worship and the cultural development of a civilization. Situated in Cambodia, it is the outstanding example of Khmer art existing in the world today. Built in the eleventh, and early part of the twelfth century, it is an Oriental counterpart, and contemporary of Chartres Cathedral in France, and of Ely Cathedral in England. In over-all splendor, scope of majestic perspective of plan, and exquisite application of design, it far surpasses either of these. Angkor is a delightful half-hour flight from Bangkok, affording the visitor an opportunity to see the Cambodian landscape spread out below; neatly cultivated fields and rolling hills with small and quaint agricultural communities. As one approaches the region of Angkor, the terrain becomes lush with heavy jungle growth for miles in all directions. And then, suddenly the elaborate towers and massive structures of Angkor dramatically appear in large clearings of the jungle.

The cleared area encompasses several miles, and cupped in these areas, are the courts, shrines, moats, temples, and various royal buildings of the Khmer kings. The strange reaction of the traveler who views this mammoth work of art is that he is stepping out of the twentieth century and into the civilization of a highly cultured people of seven hundred years ago. The flowering of the genius of Khmer architects and artisans was the construction of the great temples of Angkor Vat, and Angkor Thom. Both of these structures, part of a group of hundreds of temples and shrines, are still in good condition despite centuries of the everlasting destruction wrought by creeping jungle growth which surrounds them on all sides. The volcanic rock with which they were built seems to defy both time and the insidious jungle.

Angkor Vat and Angkor Thom tend to cover the landscape in a sprawling series of buildings, walls, and moats.





*View of main entrance to Temple of Angkor Thom. Over 100 heads fifteen feet high adorn towers. Below, Angkor detail.*



Yet, they are so carefully designed and planned that the proportions and general effect are in perfect harmony. The simple, heavy, massive design is contrasted by the intricate jewel-like encrusted bas-reliefs that appear profusely everywhere on the walls from floor to ceiling. The applied decoration is always subordinate to the central design of the mass of architectural structures. In many places, the sculpture is very low in relief; in other places it juts out in a three-dimensional effect with rich play of light and shadow, and extravagant use of highly stylized forms. The applied design used in Khmer art is always greatly varied in subject matter. Plant forms, the animal world, birds, and occasionally sea life—all appear in a profusion on these stone tapestries which encircle the buildings, inside and out. When one considers that these miles of exquisite carvings, cut in stone with the endurance and hardness of granite, were done with the crudest of primitive tools, it is realized what a phenomenal

feat of craftsmanship and artistry was achieved. Centuries ago these great temples were teeming with thousands of people of the court. Today, they are deserted except for the traveler, and the multitude of animals and birds that wander through them. Domestic animals, tended by their shepherds, amble over the moats and graze in the grassy courtyards; tiny chattering monkeys scramble up and down the high towers, and hundreds of birds nest under the jutting eaves.

The opulence of these great examples of early art and architecture cannot be adequately described in words. They must be seen to be fully appreciated. It will be most unfortunate for all civilization, if these, along with other great man-made structures of east and west, are lost forever through some catastrophe brought about by man's knowledge of the overwhelming destructive power of the atom. The photographs appearing with this article were taken by the writer during a visit to Angkor in the summer of 1960. They give some idea of the splendor which awaits the traveler. Truly, these great structures are some of the richest sources of inspiration, and research in design, existing in the world today!

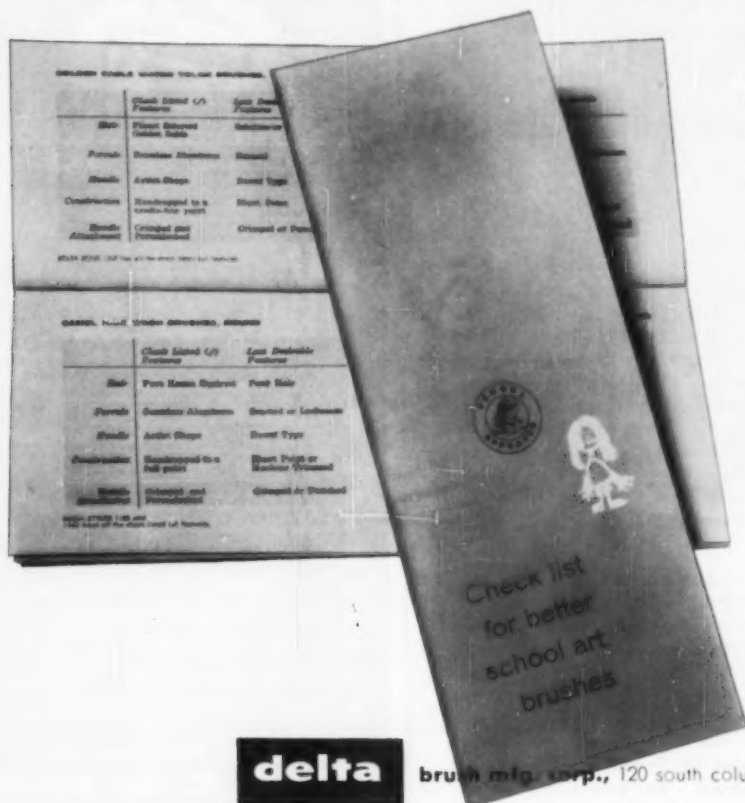
Harry A. Donlevy is supervisor of art, public schools of Richmond, California; extension lecturer for University of California, and designer. He has spent considerable time in the Orient. During the coming summer he will conduct a forty-eight day art tour of the Orient, with credits to be granted through the California College of Arts and Crafts.

*Author's photograph of figures on walls of the Leper King.*



ALL PHOTOGRAPHS BY AUTHOR

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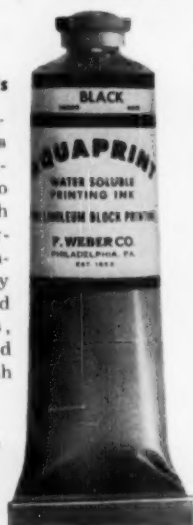
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## ITEMS OF INTEREST

**Appointments** Binney & Smith Inc. announce the appointment of two new consultants. Mrs. Nancy Watkins will conduct art workshops in California, Washington, Oregon, Nevada and Arizona. Mrs. Jewel Bishop will conduct art workshops in Texas, Oklahoma, Louisiana, New Mexico and Colorado. They join a professional staff of eleven art consultants provided by the company as a free educational service to schools throughout the United States. Both women bring to their new positions broad backgrounds of experience in art and art education.

**Design** A beautifully printed and illustrated book of about 100 pages gives examples of contemporary design in Swedish architecture, interior decoration, furniture, textiles, glass, pottery, jewelry and industrial design in general. All of the text is in English. Excellent for design reference and appreciation. Publication is sponsored by Swedish Society for Industrial Design. For your copy, send a bank check for \$1.50 to Svenska Slöjdföreningen, the Swedish Society for Industrial Design, Nybrogatan 7, Stockholm, Sweden and ask for Design in Sweden Today.

**New Catalog** To celebrate their 51st year in business, Sax Arts & Crafts, 1101 N. Third St., Milwaukee, Wis., have published the largest catalog in their history. Designated as Catalog No. 62, the publication contains over 200 letterhead-size pages. In all, 13 general sections are included in the catalog, covering subdivisions of various crafts and representing thousands of items. The catalog also includes both standard and exotic leathers. Those requesting the catalog on their institutional letterhead will be sent a copy free of charge.

**Campsite Directory** Those planning a camping trip in the Western part of the country this summer will be interested in a book entitled Western Campsite Directory, published by Lane Book Co., Menlo Park, California. Price, \$1.50. It gives detailed information on all improved public campsites in the seven western states and British Columbia, plus basic, but not detailed, information in regions adjacent to the seven states. With few exceptions, campsites in the directory are accessible by automobile.

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*Strict conformity to the fixed symbolic patterns of ancient Egypt can be noted in most examples of Egyptian art. Howard Collins discusses the brief period when this timeless continuity was broken.*

## A POETIC PHARAOH AND NATURALISM

If there is any certainty in the history of artistic styles, it is that all schools must in turn enter into obscurity and succumb to the inevitable iconoclasts who in time must also die that a new age can be born. As one glances back through the history of styles and observes the generative cycle which gives art its interminable vitality, each age after reaching the apogee of its attainment slowly seems to sink in the encumbrances of its own arrogance as new groups prepare to challenge its right to exist. Normally such changes are evolutionary in nature and evolve from the growing aspirations of a given society or culture and would thus be normal and permanent parts of the evolution of historic styles. There are, of course, many examples such as Delacroix's Romantic revolt against the French Academy barely thirty years after the academicians themselves had dislodged the decadent art of the French court. Another example is found in the discontent and insecurity of the late Renaissance which produced Mannerism as the avant-garde or modern anti-classical style of the late sixteenth century. These changes invariably represent the inevitable, persistent tide of growth and change.

Occasionally in the times past, conventional styles with a stereotyped symbolism imposed by the religion of an era could last through periods of time often measured in millennia. Perhaps the most familiar was the funereal art of ancient Egypt which discouraged all individualism or intuitive art expression and which was governed by a strict symbolism to which every artist was required to conform. Rather than the growth pattern we are accustomed to finding in more recent history the art of Egypt remained virtually unchanged from pre-pharaonic times (about 4,000 B.C.) until through the Ptolemaic dynasties of which Cleopatra was the last.

Only one brief interruption broke the timeless continuity of the Egyptian style. This interlude lasted only as long as its instigator. It was not the result of the usual multifarious reasons or economic pressures but was caused by the action of one man known as the Great Reformer. He was not only one of the first reformers in recorded history but is also considered to be the first deliberate promulgator of an artistic style. He was originally known as Amenhotep IV and was a pharaoh during one of the Theban dynasties of the Empire

period (1600-500 B.C.). Thebes was then the city to which leadership fell after it had driven out the foreign invaders and brought to an end Egypt's so-called "Dark Ages" known as the Middle Kingdom (2000-1600 B.C.). Amenhotep IV was so named after Amon, the god of the city of Thebes who, although he was a sun god, was essentially a local deity and one of the many gods revered at the time along with the well known Osiris, god of the dead and lord of the "underworld" who was to judge all new arrivals to the land of darkness, a gloomy prospect always clung to by the masses throughout the long history of Egypt. The Reformer, Amenhotep was descended from the powerful Theban pharaohs who conquered Asia and had brought to Egypt greater power and glory than even the Old Kingdom had ever known. However, he was an idealist. He looked more like a poet than a king and had no sooner come to power when he began sweeping reforms which changed temporarily the very heart of the Egyptian world; its religion and its art.

In order to break the wealthy and powerful priests of Amon at Thebes he proclaimed the ancient sun god, Ra, as the only god, thus becoming the earliest known proponent of monotheism. He changed his name to Akhenaton (Ikhnaton) meaning "beloved of Aton," Aton being another name for Ra. Being a poet rather than a politician he acted in a way that was at once audacious and foolish. Foolish in that such change so swiftly imposed could not be permanent. The young Akhenaton deposed the cabala of the polytheistic religion of Amon and the indecent lives of its high priests of the great temples at Karnak, Luxor and Thebes. His views of life and art can be best described as naturalism; what is natural is good and is embodied in the new capitol he had erected at Aketa-Aton (horizon of Aton), now called by the Arabs, Tell-el-Amarna. The new capitol would seem unique today. However, in 1375 B.C. it was startling. There were no great public buildings and no huge temples to be constructed by countless, nameless slaves. Unlike Thebes, Aketa-Aton had no slums. It became a center for a new era of naturalism in art and under the direct sponsorship of Akhenaton, the School of Tell-el-Amarna became a delightful interlude in the long mortuary tradition of Egyptian art. He suggested that artists take an interest in nature and



COURTESY THE METROPOLITAN MUSEUM OF ART, ROGERS FUND, 1923.

*Head from a statue of Queen Nefertiti, wife of Akhenaton.*

their own surroundings. Many of the relief sculptures of animals of the School of Tell-el-Amarna rivaled in naturalism those of the Golden Age of Greece and the scenes of people were often intimate glimpses of everyday activities.

Pictured here is a copy of a bust of Akhenaton's sister and queen, Nefertiti. (Since the position of women in Ancient Egypt was much higher than in other countries of the time and even in some countries today, wealth passed legally only through the distaff side. Therefore, marriage between siblings was common in order that the male should not be dispossessed.) This work was discovered about forty years ago in the studio of Thutmose, one of the royal sculptors of the Tell-el-Amarna. Along with it were found remnants of students' work so recognized because of the corrective charcoal lines drawn upon them. The natural charm of this

beguiling image is unlike anything we normally associate with the land of the pharaohs. Akhenaton's life was a model of fidelity and the relief scenes of the School of Tell-el-Amarna are often glimpses of the poet king with his wife and daughters. Akhenaton himself was depicted not as a monolithic, stylized potentate like his predecessors, but as he actually appeared—thin, almost sickly and with an enlarged head. This unusual cranial enlargement, evident also in likenesses of his wife and daughters, is thought by some to have been perhaps forced by some binding process customary at the time. Others suggest it to be a result of a malady known to be then prevalent and producing such elongation. The most romantic and by no means ill-considered explanation is that he merely wished to emphasize intellectual qualities as opposed to the ill-directed tyranny of his predecessors.

Akhenaton's rule, however, proved to be deleterious to the Egyptian Empire which then subsisted greatly on colonial tribute. The poet king could not justify in his mind Egypt's right to exact tribute from foreign lands, nor the wisdom of sending Egyptian soldiers to fight and die on foreign soil in order to fill the coffers of Kamac and Thebes with gold; thus the empire declined. Akhenaton died when still young, and his reforms and the concept, monotheism, disappeared almost as rapidly as they had come. He had seven daughters but no son. The throne fell to his son-in-law, Tutankhamon, who was still a child. The priests of Amon took him to Thebes and under their influence the works of the Great Reformer were erased, even as the name of Aton was despoiled wherever it was found.

So ended the naturalistic school of Tell-el-Amarna as Egypt returned to the religion of Amon, and Osiris, the god of darkness, once more reigned as judge of the "underworld." The art of Egypt returned to the conventional forms whose origins go back to the pre-pharaonic days of the delta (over 2000 years previously) and except for the brief illumination of the age of Akhenaton, was destined to resume the continuum of funereal art for another thousand years. The dead reformer was now referred to as the Great Criminal. The priests of Amon accumulated untold wealth and gained power greater than the pharaoh himself. All Egypt embarked on a wave of piety for Amon which was expressed in new, great temples—an art far removed from the natural, intimate scenes of the School of Tell-el-Amarna.

Howard F. Collins is a member of the faculty of the art education department, Kutztown State College, Kutztown, Pennsylvania, where he teaches courses in art history.

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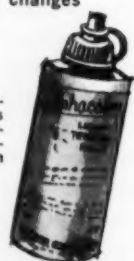
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### ITEMS OF INTEREST *Continued*

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**Design Competition** The 1961 Sterling Today Student Design Competition has been announced by the Sterling Silversmiths Guild of America. The competition, which is open to United States residents taking design courses at the college level, is held to provide students with an opportunity to work in sterling and to encourage imaginative design in sterling suitable for today's homes. The rules and entry form for entering the competition are available from the Sterling Silversmiths Guild of America, 551 Fifth Avenue, New York 17, New York.

**Summer Study** The 1961 summer session at the National University of Mexico, Mexico City will be held June 26 through August 4, according to Dr. Hilton Bell, Director of the University Study Tour to Mexico. Summer Session on the gorgeously muraled campus offers members a 6 week summer of foreign travel, study and enjoyable living. Complete information may be obtained by writing for bulletin and application forms to: Dr. Hilton Bell, University Study Tour to Mexico, 3305 Wilshire Boulevard, Los Angeles 5, California.

**Summer Study** Summer session at the world famous University of Hawaii will run from June 27 through August 6, 1961 according to Dr. Robert E. Cralle, Director of the University Study Tours to Hawaii. Reservations for travel and enrollment on the summer session program are now being accepted. Complete information including application forms and illustrated bulletins are available by writing to Dr. Robert E. Cralle, 3305 Wilshire Boulevard, Los Angeles 5, California.

**Summer Session** A folder from Syracuse University gives the art school program which runs this summer from July 5 to September 15. A variety of courses in art education, drawing, painting, and design will be taught by a distinguished faculty. A feature of the program will be The Fifth Annual Symposium in Creative Art Education, organized by Michael Andrews, Dual Professor, Art and Art Education. For a folder giving details of the summer program, please write Art Education, 32 Smith Hall, Syracuse University, Syracuse 10, New York.



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**Craft Workshop** A folder from Pi Beta Phi Settlement School, Gatlinburg, Tennessee gives courses, schedule, staff, accommodations and expenses to attend the craft workshops in Gatlinburg this summer, sponsored by University of Tennessee. Work may be taken on a credit or non-credit basis and a distinguished staff assures high teaching standards in eight crafts—from beginner to advanced students. Write Pi Beta Settlement School for a folder of details.



**All Purpose Table** Shown here is table No. 2371 manufactured by National School Furniture Co., Odenton, Maryland. This table combines a modern top, framed on solid maple with beveled, lacquered edges and tubular steel legs. Top surface is high-pressure laminated plastic; legs are equipped with swivel glides. Available in three shapes and many sizes. More details available from the Company.

**Art Study** A folder from Bucknell University gives details of a travel course in art and aesthetics offered by the University this summer. The study tour, of special interest to teachers and serious students of art, will include Italy, Greece, Austria, West Germany, Switzerland, France and England. Course may be taken for graduate and undergraduate credits. Write to Frank W. Merritt, Director of Summer School, Bucknell University, Lewisburg, Pennsylvania, for a descriptive folder giving details.

**Scissors** The makers of Jason scissors and shears are now offering a free illustrated booklet, "Scissors by JA-SON—with new Facts on Lefties," containing complete information on the JA-SON line. Teachers, principals, and parents, aware of the problems of left-handed children and adults, will be interested in the information about JA-SON "Lefties," designed to insure correct blade contact and cutting-line visibility for those who cut left-handed. Booklet may be obtained by writing directly to John Ahlbin & Sons, 188 Garden St., Bridgeport, Conn.

**Crafts Catalog** The new 1961 catalog of Cleveland Crafts, 4707 Euclid Ave., Cleveland 3, Ohio is now available and a copy will be sent to you at no cost. The first few and the last few pages give helpful information on ordering. In between you'll find an array of items to fit the largest or smallest budget; over fifty pages packed with tools, supplies and craft items for school, home, camp and youth groups. For your free copy of this reference and buying guide, please write to the Company.

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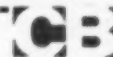
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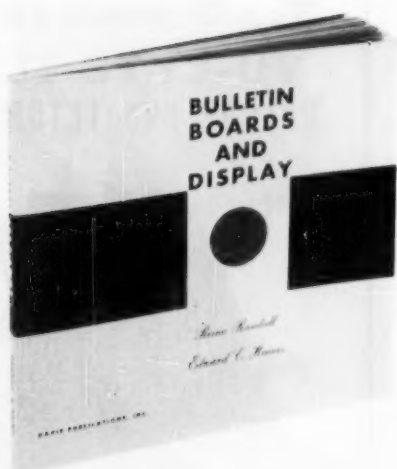
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This book offers such variety in materials and design suggestions that you'll turn to it often for help when a bulletin board or other display needs that expressive, dynamic touch that sets it apart from the ordinary. Whether an individual or class activity, you're sure to find the kind of help that sparks the imagination yet offers the practical help so essential to a successful display. The text, brief and compact, is subordinate to the wide variety of photos and drawings showing examples of display in action.

With this book as your guide you'll see how easy and stimulating it is to make bulletin boards and displays that sparkle with originality; how the fresh new ideas offer limitless opportunities to give graphic expression to words; and how display can be a fascinating and effective tool for teaching and learning.

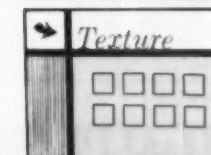
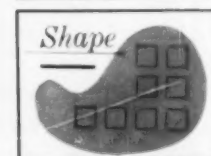
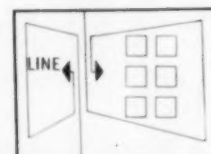
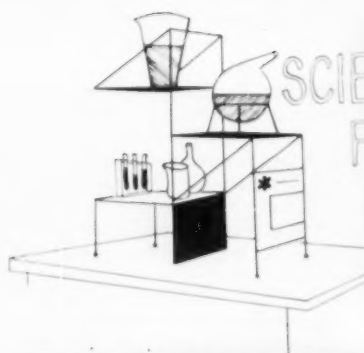
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## ITEMS OF INTEREST *Continued*

**Graduate Session** Pratt Institute has announced a graduate summer session from July 3 to August 11. The six-week session will be staffed by distinguished artists and nationally known art educators, and courses in ten areas of art and art education will be offered. For more information on this study program, please write Dr. Ralph L. Wickiser, The Art School, Pratt Institute, Brooklyn 5, New York.

**Summer Workshops** This year marks the eighth annual Workshops in Creative Art Education, sponsored by Rutgers, The State University, New Brunswick, New Jersey. The co-ordinator of the program is Mrs. Marion Quin Dix, Director of Art for Elizabeth, New Jersey. A wide range of teaching techniques in over 20 media will be represented by the staff of consultants. For a folder giving details of this six weeks' program, please write the Director of the Summer Session, at the University.



**Drawing Boards** A new series of aluminum edge drawing boards has recently been introduced by Anco Wood Specialties, Inc., Glendale 27, Long Island, N. Y., manufacturers of drawing tables, boards, T-squares, easels and related equipment. For more information on the new, No. 710-M series of boards and other items for the art room, please write to the company on your school letterhead.

**Graphic Arts** The recently published Craftool 24-page catalog on graphic arts contains a comprehensive range of presses, tools, supplies and handmade papers, for etching, wood-block printing and lithography. All items are described and illustrated. A copy of this catalog is available free to schools, institutions and individuals requesting it on their letterhead. Please write Craftools, Inc., 396 Broadway, New York 13, N. Y.

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## organization news

### UNITED STATES OFFICE OF EDUCATION

"Improving the Effectiveness of Supervision in Art and Music Education at the State Level," was the theme of the third Conference for Art and Music Directors of State Departments of Education held in the Office of Education, January 10-12, 1961. The conference was called for the purpose of considering new and effective ways and means of meeting the educational challenges of the next decade. Invitations were extended to chief state school officers in fifty states asking them to designate the state director of art and music or some other competent person to attend the conference. Sixteen states and the District of Columbia sent delegates—eleven in music and ten in art. Two states, Maryland and South Carolina, not having specialists in these fields, sent a curriculum supervisor to report on the conference. The conference plans were drawn up in cooperation with the chairman of the Committee of State Directors of Art, NAEA, and chairman of the National Council of State Supervisors of Music, MENC.

The conference opened Tuesday evening (January 10) with a report by Dr. William Carriker, research coordinator of the Office of Education, on "Research on the Gifted and Creative Student." Interrogators for this session included Dr. Gertrude M. Lewis, specialist for the upper grades, Office of Education; Dr. Richard Wiggin, Supervisor of Art Education, Arlington County Schools; and Mr. Mark Fax, associate professor of music, Howard University. Wednesday morning, Commissioner Derthick extended greetings to the group. The specialist in education for the fine arts gave a report: "Trends in Art Education Today as Observed from the U.S. Office of Education," after which time each of the areas of art and music divided into discussion groups. These discussion sessions lasted through Thursday morning. At the last session Vanett Lawler, Ralph Beelke, and Mayo Bryce gave a report, "Arts Education in the Soviet Union." The conference adjourned Thursday, January 12, at 3:00 p.m. *School Life*, the official magazine of the U.S. Office of Education, will carry a complete report of the results of the conference in a forthcoming issue.

Mayo Bryce, Specialist, Education in the Fine Arts  
United States Office of Education

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.





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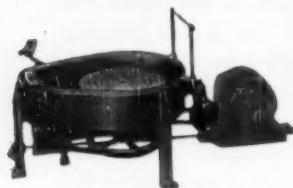
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## LETTERS

**On Manual Training** Lilla Hughes Tyler of Wyandotte, Michigan, takes exception to Dr. Gaitskell's article in the March issue with these words: "I can see no reason for an art educator to use industrial arts, per se, as a whipping boy for his cruel satire. 'There, but for the grace of God, walk I' might be a good thought for us all. After all, anyone who has read much of the history of industrial arts knows that this same mechanics and practicality which Mr. Gaitskell decries has been its basis since its early beginnings. In these two fields we as art teachers are often noticeably weak, even as our i. a. brothers are sometimes weak in design principles and individuality. So, we had best look to our own house."

Dr. Gaitskell is one of the most distinguished leaders in art education, author of many serious and well-written books in the field, and president of the International Society for Education Through Art. When we question the right of an individual of his stature to express his views freely in the best traditions of free speech and free press, we need to be sure that our point of view is logical, not biased, and reasonable. Also that the educational intent of the article is in harmony with objectives of art.

Dr. Gaitskell, and this magazine, have not hesitated in condemning poor practices among art teachers, and we shall continue to do so. Either art education has a body of sincere beliefs which make it a profession, or it is not a profession. Creativity is one of the things for which we stand. Because we believe that the use of patterns and other stereotyped devices is inimical to art education, injurious to the child, and damaging to our culture; whether practiced in the elementary classroom, industrial arts shop, art studio, church, or advocated by commercial interests, we have a duty to object. This extends beyond our art classes as surely as the ministry extends beyond church.



Julia Schwartz

*Philosophically, we agree that some contact with art is important to every senior high school student. Whether it should be primarily in art appreciation and history, or studio activities remains unsettled.*

## Senior high school art

What is the place of art in the senior high school and what type of experiences should be provided in art classes? That the answers to these questions are conceived quite differently by people, both in and out of art education, is obvious if one but notes more current writings and some actual developments in the field.

On the philosophy level there seems to be common agreement that some kind of contact with the visual arts is important for **every** senior high school student but this is the point at which accord seems to cease. In some high schools a statement with regard to the importance of art for all is the sum substance of the effort expended. In others, special clubs are made to suffice in meeting the art needs of students so interested. In most senior high schools where art courses are offered they are electives and, because of this, only a portion of the student body is reached. In yet a few other high schools the art teacher's schedule is so arranged as to make it possible for him to perform varied on-call art-type services for teachers and students in other subject matter fields. To be sure the latter plan enables more students to be stimulated but, due to time and other limitations, the possible result is a loss of breadth as well as depth in experiencing the arts. Whatever the combination of provisions made as have been mentioned here, most senior high schools give evidence of belief on the part of those responsible for secondary education that art instruction for **all** should end with the junior high school years. Only in specialized art senior high schools found in the larger cities might one find an exception to this belief.

Even in providing art courses as electives for high school students there seems to be quite a difference of opinion. Only recently the writer's attention was directed to problems of an able though relatively young and inexperienced art teacher as revealed through a statement made by his principal. This administrator of a rather outstanding senior high school wrote, "We are interested in teaching Art which includes a study of the Great Masters, the Great Paintings and a history and appreciation of Art. As we survey the field of Art taught in the secondary schools . . . we can only

find a hodge-podge of graphic art . . . oriented (orientation) toward the third dimension and working in clay." Here is a demand for emphasis upon history and appreciation of the art of "great" paintings in art courses on the secondary level. This school administrator objects to what he sees as emphasis on studio work: drawing, print making, pottery and clay sculpture. He seems to consider such effort as inconsequential, inappropriate and as being divorced from art appreciation and a study of the art of the past. This principal's statement ended with a question asking where, if any place, in this country do "High School students obtain an appreciation of the aforementioned subjects (meaning 'Great' paintings)." Actually, what is the place given to art history and appreciation in high schools today? Assuming that senior high school art curriculum guides might give clues to answering the question raised by this secondary principal, the writer examined seven such publications from city and state school systems. In each of them is found some degree of emphasis on the idea that students should learn to thoughtfully observe and analyze art works. This includes an appraisal not only of the aesthetic organization of their own work but also of a broad range of art examples found in their own culture. Each of the guides with one exception puts at least some stress on the study of outstanding pieces of art of past cultures as an integral part of all class art experiences. In two of the guides electives are offered in this area. One school system offers an elective course in art appreciation and another offers four different courses in art history.

If the visual arts are to play a significant role in the education of all senior high school students much remains to be done in clarifying ways in which this can be achieved.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

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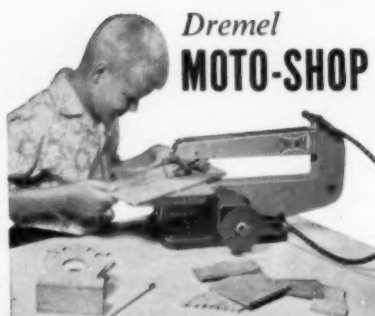
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Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.



## Harry Wood

Dr. Harry Wood, past-president of Pacific Arts, is art department chairman of Arizona State University, Tempe.

**Made in Denmark**, by Arne Karlsen and Anker Tiedemann (Reinhold, 1960, \$7.50). A picture-book expressing in every detail, photography, layout, text, and individual pieces, the superb design which the world has come to associate with Danish crafts. Without exception each illustration is itself a work of art. A brief but brilliant introduction strikes the keynote: "The ordinary man in technically underdeveloped countries often surrounds himself with objects which, as regards artistic quality and workmanship, are far superior to similar articles in the homes of cultivated persons in our part of the world. Industrialization and specialization have blunted our senses." By giving intimate views of "a new and better founded conception of form and design" the book seeks to "establish confidences between the reader and the things that surround him."

It succeeds. First there are thirteen picture-series on such crafts as weaving, textile-tinting, furniture-making, glass blowing and silversmithing. These cover both handmade and factory-equipped objects. Then comes a cavalcade of seventy pictures of modern Danish wares ranging from jewelry to fur coats, with a section on design in Danish homes. I got a particular thrill out of the sequence showing a \$1,000 silver pitcher as graceful as a dove being beaten out of a circular sheet of silver by a Jensen craftsman in twenty-five days. The result is sculpture of museum caliber. This is the book teachers have needed to set top standards for their most gifted students to shoot at without making them seem unattainable.

**Printmaking With Monotype**, by Henry Rasmusen (Chilton, 1960, \$7.50). Comprehensive treatment of the many ingenious ways of using transfer methods to produce the accidental-looking pull-away patterns that have "organic inevitability" (page 127). Many teachers will be lured by the variety of tricky techniques that promise an easy road to imaginative freedom. The excellent illustrations show, for example, new ways of using crepe paper, oil cloth, rubbings, and the author's proud specialty, thin pigment. But after you've trudged through one hundred seventy-nine pages of it, you may weary of quish patterns—everyone's substitute, perhaps, for the detailed craftsmanship for which we hunger, but which we lack patience to produce the hard way. Once you dip into this book, however, you will want to try monotyping. After all, Rembrandt, Blake, Degas, Gauguin and dozens of other greats did, as the author proves in reproductions. He mentions Max Ernst, also, but does not reproduce his famed "decalcomanias" of the '30's and early '40's which resemble examples of author's work.

## new teaching aids

**Water Colour Painting**, by Barbara Jones (Van Nostrand, 1960, \$5.25). The English talk a good painting, especially this saucy dame. But her water colors are afflicted with the same drab, mutton-broth browns, hard skies, and wooden brush strokes that have sterilized English water colors since the days of Cotman. Despite her clever talk of "composition," her illustrations feature large, desolate foregrounds strewn with the "monotonous green porridge" which she decries. She pencils and fills in, taming spontaneity and luminosity to ash-gray. But her delirious text and cartoons contain both wisdom and experience. Samples: "For some years I used a semi-moral palette. . . . If you have forgotten the water, and are left on a mountain top with the lunch basket, beer is a better substitute than wine. Spit is exhausting and bubbly . . . Have at least a small notebook of plain paper . . . always with you . . . Use it anywhere, everywhere . . . If people stare, what the h—!" This book is so much fun I recommend it, counting on your slapdash American irreverence to muss up the pretty rules. Anyway, if you are the type who thinks you can learn to paint from a book, you might as well catch the pleasant English water-color-sickness at once from this contagious eccentric.

**American Art Museums and Galleries**, by Eloise Spaeth (Harper, 1960, \$5.95). As a field trip fan, I hope teachers will use this long-needed book to plan vacation trips and advise students. Lively profiles including the big seven (National Galleries, Met, Chicago, Boston, Philadelphia, Cleveland, Brooklyn) and seventy-seven other museums, plus one hundred twenty-five dealers' galleries. Many omissions, such as all but four University collections, give distorted view of art resources in America.

**Painting Children in Watercolor**, by Herb Olsen (Reinhold, \$10.00). Dead-serious, step-by-step instructions on how to make pencil outlines from photographs, then fill them in with "Flesh tones" dull as leather. One set of sparkling preliminary sketches is pursued through five successive color plates, each worse than the last. The final water color is a horror in drawing, color and design. At the end you learn how little you can learn about human structure from bad snapshots. For my money, a strictly rote text in how *Not* to paint a water color!

*Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 115 Printers Building, Worcester 8, Massachusetts.*

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Alice A. D. Baumgarner

Questions about books, visual aids, and original works of art fill this month's mailbag. Here are some helpful suggestions and basic information for teachers who desire to enrich their art programs.

*I am trying to induce my primary and sub-primary teachers to make use of modeling clay and finger paints as a regular part of the curriculums for those grades. As a part of this program, I am in need of some reference texts which they and I can consult in order that we may learn how best to utilize these materials. I am writing to you in the hope that you can refer me to some suitable sources. The use of said materials will be an entirely new experience for most of the teachers concerned, therefore we will want something quite basic. Any suggestions you can offer will be greatly appreciated.*  
Maine

Could you arrange to invite an art teacher to come guide your teachers in some exploration with art materials? Books can give information but may not stimulate the courage to try. This magazine and Arts and Activities could bring ideas and encouragement regularly. Start with some general books on art education; perhaps teachers would read a book and review it in a faculty meeting. These books are quite readable and well illustrated: Mendelowitz, *Children Are Artists*; Erdt, *Teaching Art in the Elementary School*; Ellsworth and Andrews, *Growing With Art*. After some time spent with books such as these you could add to your library, Lord, *Collage and Construction*; Weiss, *Clay, Wood and Wire*.

*I thought perhaps you may know of some film, filmstrips or slides that are available on sculpture and especially bronze sculpture. These are to be used with a group of teachers.*  
Indiana

A good catalog of films may offer several suggestions. Your state film library could furnish a copy of the materials they have available. You could write to companies that produce films. If money for rental is plentiful why not try for *The Titan-Story of Michelangelo*—from Contemporary Films, 13 E. 37th Street, New York 16, New York. On a more modest scale you could secure a copy of the films made in 1944, Alexander Calder, *Sculpture and Construction*; or *Works of Calder* made in 1950. A film recently made by Portafilm, Orchard Lake, Michigan, entitled *Metal Sculpture* has some handsomely done photography. Try ETV stations for kinescopes of quality programs done of



SEENA PETERSON PHOTO

sculpture. With an opaque projector you can do much teaching through the use of illustrations in books such as Malvina Hoffman's *Sculpture Inside and Out*, and A. C. Ritchie's *Sculpture of the Twentieth Century*, or Charles Seymour's *Tradition and Experiment in Modern Sculpture* or a copy of the catalog *American Sculpture 1951*, published by the Metropolitan Museum of Art of their National Competitive Exhibition. From Government Information Centers you might get illustrative materials such as *Modern Sculpture in Belgium*, by Jan-Albert Goris, published in 1951.

*A friend of the school wishes to give a picture or wood carving (the latter to be hung). They would expect to pay about \$20.00. Would you give us suggestions as to a person or store to contact for such a gift?*  
Michigan

Why not look into the possibility of securing an original work of art from someone in your vicinity? Perhaps the head of the art department at one of the universities or colleges could suggest some capable student who would contribute an example of his work for the token payment you suggest. Several companies could furnish you catalogs of their reproductions of paintings; there may be a charge. You could choose one within your price range. Your friend may want to make some provision for mounting, matting or framing the picture. Usually, dealers will send several prints so that a committee can select among them. Try such companies as you may see advertising in this or in other good art magazines. Artex Prints, Inc., Westport, Connecticut, Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Illinois. The Colonial Art Company, 1336-38 West First Street, Oklahoma City, Oklahoma. Dr. Konrad Prothmann, 2787 Milburn Avenue, Baldwin, Long Island, New York.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask



# Launderettes and Learn-o-mats EDITORIAL



Picture, if you will, a school in the year 2000. Looking a great deal like the launderettes or laundromats which wash and dry in one continuous cycle, long rows of children are sitting in front of electronic teaching machines. Windows which display swirling suds in today's automatic washing machines have been replaced with double screens (one for each eye, based on principles of the stereoscope for three-dimension viewing) projecting motion and still pictures in full color. Every child wears a set of earphones (for full three-dimension hearing) adjusted to each ear's requirements. The reading

material is projected on the screens (over a tint of eye-saving green) and accompanied by a voice which carefully and correctly pronounces each word as it is read by the student, thus assuring the full impact of the audio-visual message. Questions are flashed on the screen at intervals, and the child can turn the machine back to hear and see again anything he did not fully comprehend the first time over. If he releases his pressure on the foot pedal, and thus indicates he is dozing a bit, a fiberglas feather duster will tickle him back to consciousness (one idea borrowed from the past).

Buttons resembling a typewriter keyboard will enable the child to spell out one-word answers to questions asked by the machine, allow him to indicate the number of his answer on a multiple-choice question, or permit him to indicate whether a statement is true or false. If he gives the one right answer, a royal blue light will flash "well done." If he gives the wrong answer, a slight electrical shock will be administered, such as has been found effective in the training of dogs and mice. A mental speedometer will record the speed of his response, and a course mileage indicator will register how much he has accomplished. When he has completed the requirements for a given lesson, course, or grade, the machine will give him a synthetic embrace and automatically advance him to the next lesson or course, or promote him to the next grade. Every child will be treated equally. No allowance will be made for dimples and curls, freckles or muscles. There will be no distractions, for each machine will be isolated in its own cubicle. There will be no windows where an Orville Wright could observe the birds, a Luther Burbank see the flowers, or a Benjamin Franklin watch the lightning; no sounds to distract a Thomas Alva

Edison, no outside phenomena to puzzle an Albert Einstein, no view of a member of the opposite sex whose smiles could divert an Alexander Graham Bell from his appointed task.

If this projection of a school of the future seems unlikely or even preposterous, take a good hard look at the educational scene today. There are teachers who are every bit as coldly efficient as the Learn-o-matic machine in question. For these, hopefully few, people the child is a name in a roll book, a unit to be fitted into the educational pattern, a job to be done with efficiency and dispatch. Their lessons appear each year in much the same way, on much the same day. Their rooms are sterile and sanitary, like a laundromat. They welcome the one right answer with the same alacrity as the machine. They punish the wrong answer or the wrong action with the same speed and directness as the electric shock indicated. They tolerate no deviation from the plan of the day, no wandering from the subject. They have reduced grade evaluations to formulas and statistics, based on easily-scored tests which treat everybody alike.

So-called objective tests, given too frequently on the upper levels, require the same parrot-like answers of the machine. In too many classes, the essay examination has been almost entirely eliminated in favor of examinations which may be quickly answered without much thinking—and scored in the same manner. The objective tests favor the student who memorizes an answer, and simplify cheating. They eliminate the individual, creative response, and are another step in standardizing everyone. That is why President A. Whitney Griswold of Yale has said: "There are some of us who still prefer the essay examination to the intellectual bingo game, scored by electricity." Those who become obsessed with the memorization of facts, figures, and formulas, to the exclusion of creative thinking and creative activity, retard the development of young minds and young personalities. In the words of Dean Harold F. Harding of Ohio State University: "Creativity, originality, and inventiveness are the prime requisites for the crucial task of training the mind."

The Creator intended that all men would be different from each other. He saw to that with His brilliant plan for genetic propagation, the mating of unlikes, recessive and dominant characteristics; and crowned it all with a plan whereby each individual would constantly change with the varying forces of environment. That beats any machine!

*D. Kenneth Winebrenner*

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